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Old-Time New England

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The Society for the Preservation of New England Antiquities

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PUBLISHED BY THE SOCIETY AT THE

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The Society was organized in 1910 for the purpose of preserving for future generations the rapidly disappearing architectural monuments of New England and the antiquities connected with its people.

It owns and maintains nine houses built between 1651 and 1904 and located in various parts of New England.

It maintains a Historical Museum and Library at its Headquarters in the Harrison Gray Otis House (built 1795), 2 Lynde Street, Boston.

Its endowment funds and real estate represent investments of $182,587.73.

It publishes Old-Time New England, subscription to which is included in the annual membership fee. All receipts from the publication are invested in the magazine itself or expended directly to promote the objects for which the Society was organized.

Membership: Life ($50); active ($5); associate ($2).

JANUARY, 1923

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GEORGE FRANCIS DOW.

Sworn to and subscribed before me this 21st day of September, 1922.

W. D. RICHARDSON.

My commission expires March 23, 1928.

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Thomas Dawes

1757–1825

FROM A PAINTING BY JOSEPH BADGER, MADE ABOUT 1763, NOW OWNED BY MRS. ARTHUR OSSOLI FULLER OF EXETER, N. H.

Old-Time New England

THE BULLETIN OF

The Society for the Preservation of New England Antiquities

A QUARTERLY MAGAZINE
DEVOTED TO THE ANCIENT BUILDINGS, HOUSEHOLD FURNISHINGS, DOMESTIC ARTS, MANNERS AND CUSTOMS, AND MINOR ANTIQUITIES OF THE NEW ENGLAND PEOPLE

Volume XIII JANUARY, 1923 *Number* 3

Joseph Badger of Boston, and His Portraits of Children

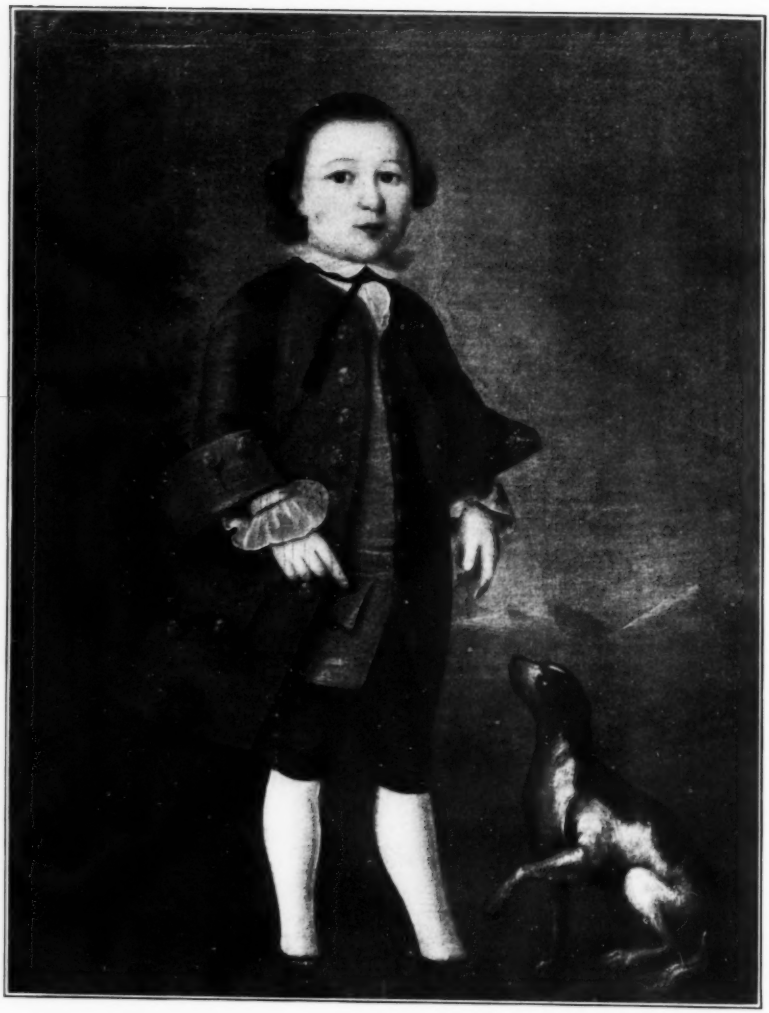
By Lawrence Park

Curator (non-resident) of Colonial Art, Cleveland Museum of Art

DURING the middle years of the eighteenth century, there was living in Boston a portrait painter who, more than any other New England artist of his time, was employed in painting the portraits of children in a number of important families in Boston and vicinity.

His work is nearly always stiff and formal, thereby, in some degree, expressing the primness of the time, but his portraits of children possess a quaintness and a naïve and piquant charm which is most appealing. These portraits also are historically important in that they preserve the likenesses of those who afterward became more or less prominent in their day, and of whom in a majority of examples, no other portraits exist. As studies of the costume of his period, they are of the greatest interest and undoubtedly are accurate to the last degree in every detail. His subjects are all shown dressed in their best clothes, having clearly the appearance of posing for their portraits, and being fully conscious of the importance of the occasion. His boys are always little men in the formality of their clothing which is cut in the same fashion as that adopted by the grown-ups of the day. The same may be said of the girls who with their long skirts are usually pictured standing and holding in one hand a flower or with a small bird perched on the forefinger, while sometimes a squirrel, with long, bushy tail gracefully curled over its back, sits on the child's hand or forearm. When the child painted was very young, it is usually shown holding an elaborate rattle of silver, with an attachment of silver bells and a coral whistle, and in the portraits of boys a small dog is habitually introduced. Pears, apples, and oranges are also shown with frequency.

It was about the time when Smibert, through failing health, was obliged to decline commissions that Joseph Badger began to be engaged to paint portraits whenever the men and women of Boston and vicinity wished to preserve for themselves or their descendants representations of their features and handsome clothing. This



John Joy, Jr.

1751–1813

FROM A PAINTING BY JOSEPH BADGER, MADE ABOUT 1758, NOW OWNED BY MRS. CHARLES H. JOY OF BOSTON

was about 1748 and for ten years thereafter, with the single exception of Joseph Blackburn, he had no rival in the New England colonies in the field of portraiture. Doubtless he was somewhat influenced in his work by Smibert, but whether or not he studied under him, it is now impossible to say. Although he is nowhere mentioned by Copley, it is more than probable that Badger, who was Copley's senior by thirty years and his fellow townsman in a community numbering less than fifteen thousand inhabitants, may have given some instruction in painting to the younger man, and this assumption is strengthened by a comparison of Copley's portrait of Rev. William Welsteed, painted in 1753, when the artist was in his sixteenth year, with Badger's work of the same time. About 1756 he began to be eclipsed by the rapidly increasing fame of Copley, but he continued to paint portraits until shortly before his death from apoplexy which took place in Boston on May 7, 1765.

Joseph Badger was born in Charlestown, Massachusetts, March 14, 1708, the son of Stephen Badger, a tailor of small means, and Mercy Kettell, his wife. He married at Cambridge on June 2, 1731, Katherine, daughter of Samuel and Katherine (Smith) Felch of Reading, and to them six children were born. About 1733, the family removed to Boston where he carried on his trade of house painter and glazier. Even at the time of his death he was styled a "glazier," which may have been considered by his associates as a more sustantial or reputable trade than that of "faice painter" a term applied to him by one of his sitters. His son, Joseph, also was a glazier, and Samuel, another son, following the trade of his grandfather, became a tailor. It is plain that Badger's humble origin and his condition bordering upon poverty, resulted in a failure to obtain social recognition and prevented him from making a definite and lasting impression upon his time. His art, too, suffered in comparison with that of his predecessors, Smibert and Feke. At the time of his death, in 1765, his estate was insolvent and the family then lived in a small house of three rooms on the west side of what is now Temple street, near Cambridge street in Boston. In the inventory of his estate are listed a "Coat-of-Arms," and pots, brushes, stone, etc.

Badger's professional life was passed in Boston and there is nothing to show that his business ever carried him farther from home than Dedham, where he went, in 1737, to paint a house, but as a number of his portraits represent Salem people, he may have had a temporary abode in that town. Like other colonial portrait painters, both before and after his time, when orders for portraits failed to come in, he eked out a livelihood by painting signs, hatchments, and other heraldic devices, and in default of something better, spread paint on the walls of houses. Only two records have come to light showing what prices he charged for his portraits. In 1757 he received £6 each for painting portraits of Timothy Orne and his wife and five years later he painted five portraits for George Bray, a Boston baker, for which he received £12.

Badger showed but little originality in posing his subjects. His men were usually represented standing, with one hand, nearly always the right, resting on the hip with the first two fingers outstretched and separated, and holding back the folds of the long-skirted coat of the period, the other hand held be-

John Homans

1753–1800

FROM A PAINTING BY JOSEPH BADGER, MADE ABOUT 1755, NOW OWNED BY DR. JOHN HOMANS OF BOSTON

hind the back or extended with the palm toward the spectator, and the index finger pointing at some mysterious object outside the canvas. Often a black cocked hat appears tucked under the arm.

In his portraits of women, he shows them seated, one hand, palm upward, resting lightly on the lap and occasionally holding a flower. Atmosphere is lacking in all of his work and the foreshortening of objects he sometimes found exceedingly difficult. The heads are usually placed high on the canvas and the flesh tints are of an unhealthy color, with muddy shadows, while the eyes are often made long and narrow with their outer corners slightly raised. Usually the hands are poorly drawn and have a distended, dropsical appearance. As a rule, trees and foliage were introduced in the background. All his portraits are painted in oil and with four exceptions, on canvas, and nearly all are done in a low key of color, in sombre browns, blacks, grays, greenish blues, and bluish greens, for he seldom used clear colors.

No great artistic excellence can be claimed for Badger's work, but in spite of its faults, it is evident that he endeavored conscientiously to produce a good likeness with no deception in his method. Due allowance must be made for his lack of adequate instruction, the almost utter absence of good pictures which he might study and for the fact that throughout his life he lived in an atmosphere not particularly congenial to art of any form. Ninety-seven examples of his portraiture have been identified, of which twenty-seven are of children under fourteen years of age. Of the total number of his portraits, fully seventy-five per cent have come down as the production either of Copley, Smibert, or Blackburn, or as that of unknown artists, and it is hoped that this paper and the following descriptive list of his portraits of children may be the means of bringing to light still further examples of Badger's work.

Check List of Portraits of Children painted by Joseph Badger

Benjamin Badger (died in 1835), supposed to be a relative of the artist, showing him, at the age of three or four years, standing to the knees. His hair is in curls at the temples and back of neck and about his neck is a narrow black ribbon tied in a bow at the throat. He wears a low-necked, bluish-green, long-skirted coat, with wide cuffs, the skirt being parted in front, showing a brownish-red underskirt. The suit has small buttons matching the clothing and a narrow brownish-red ribbon encircling his waist is tied in front with a tight knot, and with the long ends hanging. Undersleeves of white muslin are caught at the wrists with small silver buttons. His right hand is on his hip and his left forearm is extended from his body with a small gray squirrel sitting on his wrist. Owned in 1918 by Frank Bulkeley Smith, Esq., of Worcester.

Rebecca Barrett (1757–*ca.* 1765), daughter of Samuel and Mary (Shed) Barrett of Boston; three-quarters length portait; she wears a low-necked, short-sleeved dress of dark bluish-green silk, with a tight-fitting bodice and full skirts; the sleeves are finished with three over-lapping flowing narrow ruffles of the same material as the dress, from which hang wide white muslin ruffles; about the neck of the dress is a narrow white ruffle; a bird is perched on the index finger of the left hand, which is held against her bosom. Owned by Mrs. Franklin E. Campbell, West Medford, Mass.

Jeremiah Belknap (1752–1830), son of Jeremiah and Mary (Rand) Belknap of Boston. Full-length portrait painted about 1758; he wears a long-skirted coat of dark drab with silver buttons, and a bluish-green waistcoat, dark brown

Eleanor Foster

1746–1822

FROM A PAINTING BY JOSEPH BADGER, MADE ABOUT 1759, NOW OWNED BY MRS. GREELY S. CURTIS OF BOSTON

knee-breeches, white stockings and black shoes with gold buckles. About his neck is a white ruff and a black ribbon with its long ends crossing over his breast. The wrist bands with white ruffles are fastened with small gold buttons. In his right hand he holds a peach and under his left arm, which hangs at his side, is tucked his black cocked hat, trimmed with silver braid. A small white dog with dark brown spots sits on his haunches in the lower right corner. Owned by Cleveland Museum of Art.

Mary Cooper (1744–1778), posthumous daughter of Rev. William Cooper of Boston, by his second wife, Mary Foye; full-length portrait, painted about 1747. She is wearing a white dress with tight bodice coming to a point below the waist and long, full skirt; the low neck is trimmed with white muslin ruffles and flaring white ruffles show at the wrists; the sleeves are short and finished with cuffs, the undersleeves of muslin appearing below; her pointed slippers are of grayish-blue satin; her hair is worn long in the neck with a curl over the left shoulder; a bird perches on the index finger of her left hand. Owned by Mrs. John Homans, Boston, Mass.

Thomas Dawes (1757–1825), son of Colonel Thomas and Hannah (Blake) Dawes of Boston; full-length portrait painted about 1763; he wears a long-skirted, collarless red coat having large brass buttons on the front, on the large cuffs and on the pocket lapels; the waistcoat is brown, the knee-breeches red, and the stockings white, and the low shoes have large buckles; around the neck is a narrow white ruffle and white ruffles are at the wrist; an orange is shown in his right hand and under his left arm is tucked a black cocked hat trimmed with silver tassels and braid. Owned by Mrs. Arthur Ossoli Fuller, Exeter, N. H.

Eleanor Foster (1746–1822), daughter of Isaac and Eleanor (Wyer) Foster of Charlestown; three-quarters length portrait painted about 1759; she wears a low-necked dress of rich bluish-green silk, with a decorated stomacher, tight-fitting bodice with elbow sleeves and cuffs, the neck and sleeves being trimmed with white muslin ruffles; in her ears are garnet ear-rings and in her upraised left hand she holds a full-blown white rose. Owned by Mrs. Greely S. Curtis, Boston.

Abigail Gowen (1759–1850), daughter of Hammond and Mary (Crosswell) Gowen of Boston. Half-length portrait painted in 1763. Her auburn hair is brushed back from her forehead and tied at the back of her neck with a white satin bow. A small bouquet of blue and white flowers with a white gauze bow is pinned on top of her head. Her dark eyes are directed to the spectator. She wears an olive green silk dress, the neck cut low and trimmed with a narrow white muslin ruffle and a bow of white satin ribbon is fastened at her breast. The sleeves with three long ruffles of the same material as the dress are of elbow length with a ruffle of white muslin. Owned by Miss Alice I. Robertson, Cambridge.

Priscilla Greenleaf (1746–*ca.* 1752), daughter of Dr. John and Priscilla (Brown) Greenleaf of Boston. A portrait painted about 1752, showing her seated and wearing a white cap with muslin ruffles and decorated with tiny yellow and white flowers; a low-necked gown of bluish-green with elbow sleeves and a white stomacher with a scalloped edge. White muslin ruffles show at the neck of the dress and wide ones at the sleeves. In her lap she holds a small dog and on the second finger of her left hand she wears a ring. Owned by Mrs. Buckingham, Plymouth, Mass.

Elizabeth Greenleaf (1748–*ca.* 1752), sister of above, both of whom were poisoned with laudanum administered by a negro nurse. Painted about 1752 and showing her to below the waist, wearing a muslin cap with blue and pink flowers; a low-necked, short-sleeved dress of rose-pink with wide cuffs, and wide muslin ruffles, and a stomacher of white with a white apron. In her right hand she holds a pear. Owned by Mrs. Buckingham, Plymouth, Mass.

John Homans (1753–1800), a son of Captain John and Rebecca (Gray) Homans of Dorchester; three-quarters length portrait painted in 1755; he is wearing a white, low-necked dress with long, full skirts; the sleeves with wide cuffs below the elbow and there are narrow white muslin ruffles at the neck and wrists; the right hand holds a long coral rattle, having four small silver bells which is attached to a wide, dark blue ribbon; a white lace cap without strings is on the head. Owned by Dr. John Homans, Brookline.

John Joy, Jr. (1751–1813), son of John and Sarah (Homer) Joy of Boston; full-length portrait painted about 1758; he is wearing a full-skirted, collarless coat of light brown, a long waistcoat of bluish-green, white stockings and low shoes with gold buckles; a knee buckle shows at the knee; large brown buttons are on the coat, cuffs and pocket lapels; a stiff white muslin ruffle encircles his neck with a narrow black ribbon which is tied under the chin with

Samuel Torrey

1757–1815

FROM A PAINTING BY JOSEPH BADGER, MADE ABOUT 1764, NOW OWNED BY MISS FRANCES R. MORSE OF BOSTON

the long ends crossing the breast; under the left arm is his black cocked hat trimmed with silver lace; in the lower right corner is a small grayish dog with black spots. Owned by Mrs. Charles H. Joy of Boston.

Mary Leavitt (1755–1778), daughter of Rev. Dudley and Mary (Pickering) Leavitt of Salem, Mass.; full-length portrait painted about 1760; she wears a silk dress of warm, brownish-yellow, with long full skirts, tight-fitting, low-necked bodice, and elbow sleeves, the latter trimmed with cuffs of the same material and wide white muslin ruffles; narrow white muslin ruffles are at the neck of the dress and she is wearing white satin shoes; a tiny black bird, with dashes of red on its head and wings, perches on the index finger of her left hand. Owned by Mrs. John Pickering, Salem.

John Gyles Loring (1753–1770), son of Nathaniel and Mary (Gyles) Loring of Boston. A portrait painted about 1755 on thin pasteboard. He is seated, wearing a white lace cap and a long-skirted dress of yellowish white with a V-cut neck and elbow sleeves. A red scarf encircles his body and his feet and legs are bare. With the extended forefinger of his right hand he admonishes a small white spaniel, with brown spots, which leans against the boy's leg. Owned by Miss Sarah E. Mulliken of Newburyport.

Hannah Loring (1750–1770), daughter of Nathaniel and Mary (Gyles) Loring of Boston. A half-length portrait painted about 1755 on thin pasteboard, showing her dressed in a low-necked gown of greenish-blue with elbow sleeves trimmed with flowing cuffs of the same material and with white ruffles at the neck and sleeves. In her left hand she holds a peach and she holds a basket filled with the same fruit on her lap. Owned by Miss Sarah E. Mulliken, Newburyport.

Thomas Mason (1750–1775), son of Thomas and Abigail Mason of Salem, Mass.; full-length portrait painted in 1758; he wears a grayish-brown coat, without a collar, with buttons of the same color; the coat sleeves are short, the white shirt sleeve with ruffle appearing below; the waistcoat, with buttons to match, is clear medium blue and the breeches buttoned at the knee, are a grayish-brown, like the coat; at the neck is a white muslin neckcloth, with a bit of shirt ruffle showing below it, and a black silk tie, the long ends of which fall across his breast; a gray squirrel perches on his forearm. Owned by Mrs. Henry G. Hall, Magnolia.

William Merchant (1752——), son of William and Sarah (Dennie) Merchant of Boston; half-length portrait painted about 1757; he is wearing a gray coat and blue waistcoat; around his neck is a narrow black ribbon and his cocked hat is tucked under his arm. Owned by Mrs. William M. R. French, Chicago, Ill.

Lois Orne (1756–1822), daughter of Timothy and Rebecca (Taylor) Orne of Salem, Mass.; three-quarters length portrait painted in 1757; she is wearing a dress of white satin cut low in the neck and trimmed with a narrow white ruffle; the elbow sleeves have cuffs and narrow white muslin ruffles; on the head is a cap of white lawn; the right hand holds a small wooden rattle having three tiny bells at one end and a whistle at the other. Owned by Mr. Robert Saltonstall, Readville.

Rebecca Orne (1748–1818), daughter of Timothy and Rebecca (Taylor) Orne of Salem, Mass.; three-quarters length portrait painted in 1757; she is wearing a tight-fitting dress of light brownish-rose color, cut with low neck trimmed with a narrow white muslin ruffle; the sleeves are elbow length with a cuff and narrow ruffle; in her left hand is a gray squirrel. Owned by Mr. Robert Saltonstall, Readville.

Sarah Orne (1752–1812), daughter of Timothy and Rebecca (Taylor) Orne of Salem, Mass.; portrait painted in 1757; this portrait has not been found.

Timothy Orne, Jr. (1750–1789), son of Timothy and Rebecca (Taylor) Orne of Salem, Mass.; portrait painted in 1757; this portrait has not been found.

Robert Maynard Peck (1747–1782) son of John and Hester (Plaisted) Peck of Boston. A portrait painted about 1756, showing him standing at full length wearing a long-skirted coat, knee breeches, white stockings, and low black shoes. Owned by Mrs. S. A. Johnson, Harrisonville, Mo.

Mary McIntosh Royall? (1745–1768), supposed to represent a daughter of Isaac and Elizabeth (McIntosh) Royall of Medford, Mass.; three-quarters length portrait painted about 1759; she is wearing a dark brown dress with a tight-fitting bodice and rather full skirts; around the low neck is a narrow ruffle of white muslin; over the right shoulder is draped a pale greenish-blue scarf; she holds a dark-pink rose and beside her is a wicker basket of roses and ferns. On the back of the stretcher is another canvas on which is painted an unpleasant pic-

Samuel Torrey

1757–1815

FROM A PAINTING BY JOSEPH BADGER, MADE ABOUT 1764, NOW OWNED BY MISS FRANCES R. MORSE OF BOSTON

the long ends crossing the breast; under the left arm is his black cocked hat trimmed with silver lace; in the lower right corner is a small grayish dog with black spots. Owned by Mrs. Charles H. Joy of Boston.

Mary Leavitt (1755–1778), daughter of Rev. Dudley and Mary (Pickering) Leavitt of Salem, Mass.; full-length portrait painted about 1760; she wears a silk dress of warm, brownish-yellow, with long full skirts, tight-fitting, low-necked bodice, and elbow sleeves, the latter trimmed with cuffs of the same material and wide white muslin ruffles; narrow white muslin ruffles are at the neck of the dress and she is wearing white satin shoes; a tiny black bird, with dashes of red on its head and wings, perches on the index finger of her left hand. Owned by Mrs. John Pickering, Salem.

John Gyles Loring (1753–1770), son of Nathaniel and Mary (Gyles) Loring of Boston. A portrait painted about 1755 on thin pasteboard. He is seated, wearing a white lace cap and a long-skirted dress of yellowish white with a V-cut neck and elbow sleeves. A red scarf encircles his body and his feet and legs are bare. With the extended forefinger of his right hand he admonishes a small white spaniel, with brown spots, which leans against the boy's leg. Owned by Miss Sarah E. Mulliken of Newburyport.

Hannah Loring (1750–1770), daughter of Nathaniel and Mary (Gyles) Loring of Boston. A half-length portrait painted about 1755 on thin pasteboard, showing her dressed in a low-necked gown of greenish-blue with elbow sleeves trimmed with flowing cuffs of the same material and with white ruffles at the neck and sleeves. In her left hand she holds a peach and she holds a basket filled with the same fruit on her lap. Owned by Miss Sarah E. Mulliken, Newburyport.

Thomas Mason (1750–1775), son of Thomas and Abigail Mason of Salem, Mass.; full-length portrait painted in 1758; he wears a grayish-brown coat, without a collar, with buttons of the same color; the coat sleeves are short, the white shirt sleeve with ruffle appearing below; the waistcoat, with buttons to match, is clear medium blue and the breeches buttoned at the knee, are a grayish-brown, like the coat; at the neck is a white muslin neckcloth, with a bit of shirt ruffle showing below it, and a black silk tie, the long ends of which fall across his breast; a gray squirrel perches on his forearm. Owned by Mrs. Henry G. Hall, Magnolia.

William Merchant (1752——), son of William and Sarah (Dennie) Merchant of Boston; half-length portrait painted about 1757; he is wearing a gray coat and blue waistcoat; around his neck is a narrow black ribbon and his cocked hat is tucked under his arm. Owned by Mrs. William M. R. French, Chicago, Ill.

Lois Orne (1756–1822), daughter of Timothy and Rebecca (Taylor) Orne of Salem, Mass.; three-quarters length portrait painted in 1757; she is wearing a dress of white satin cut low in the neck and trimmed with a narrow white ruffle; the elbow sleeves have cuffs and narrow white muslin ruffles; on the head is a cap of white lawn; the right hand holds a small wooden rattle having three tiny bells at one end and a whistle at the other. Owned by Mr. Robert Saltonstall, Readville.

Rebecca Orne (1748–1818), daughter of Timothy and Rebecca (Taylor) Orne of Salem, Mass.; three-quarters length portrait painted in 1757; she is wearing a tight-fitting dress of light brownish-rose color, cut with low neck trimmed with a narrow white muslin ruffle; the sleeves are elbow length with a cuff and narrow ruffle; in her left hand is a gray squirrel. Owned by Mr. Robert Saltonstall, Readville.

Sarah Orne (1752–1812), daughter of Timothy and Rebecca (Taylor) Orne of Salem, Mass.; portrait painted in 1757; this portrait has not been found.

Timothy Orne, Jr. (1750–1789), son of Timothy and Rebecca (Taylor) Orne of Salem, Mass.; portrait painted in 1757; this portrait has not been found.

Robert Maynard Peck (1747–1782) son of John and Hester (Plaisted) Peck of Boston. A portrait painted about 1756, showing him standing at full length wearing a long-skirted coat, knee breeches, white stockings, and low black shoes. Owned by Mrs. S. A. Johnson, Harrisonville, Mo.

Mary McIntosh Royall? (1745–1768), supposed to represent a daughter of Isaac and Elizabeth (McIntosh) Royall of Medford, Mass.; three-quarters length portrait painted about 1759; she is wearing a dark brown dress with a tight-fitting bodice and rather full skirts; around the low neck is a narrow ruffle of white muslin; over the right shoulder is draped a pale greenish-blue scarf; she holds a dark-pink rose and beside her is a wicker basket of roses and ferns. On the back of the stretcher is another canvas on which is painted an unpleasant pic-

Sarah Savage

1757–1781

FROM A PAINTING BY JOSEPH BADGER, MADE ABOUT 1763, NOW OWNED BY MRS. FRANCIS T. BOWLES OF BOSTON

ture of a young girl painted after death, wearing a white cap and lying on a pillow with cold blue drapery above. This may represent her sister Elizabeth who died in 1747. Owned by the New England Historic Genealogical Society, Boston.

Arthur? Savage (1751–1763), a portrait of one of the younger sons of Thomas Savage of Boston; three-quarters length portrait painted about 1758; he wears a full-skirted, slate-colored coat; the long-bodied waistcoat is dark brown; about the neck is a white muslin ruffle and a black satin ribbon is tied in a bow under the chin; white ruffles show at the wrists; the hair is brushed back from the forehead, dressed in small puffs over the ears, and tied with a black queue bow; a black cocked hat is tucked under his left arm and that hand holds a pale-pink rose. Owned by Mrs. Henry W. Cunningham, Boston.

Sarah Savage (1757–1781), daughter of Thomas and Sarah (Cheever) Savage of Boston; full-length portrait painted about 1763; she wears a slate-colored silk dress with tight-fitting, low-necked bodice and full skirts reaching to the ground and slate-gray satin slippers with pointed toes; on the front of the bodice is a design made of small grayish feathers; the elbow sleeves are finished with a band of four narrow ruffles, below which is a long ruffle of white lace; her hair is brushed back and tied with a gray silk bow; on the top of the head is a tuft of tiny gray feathers. Owned by Mrs. Francis T. Bowles, Boston.

Thomas Turner (1754-d. before 1820), son of Ephraim and Dorothy (Foy) Turner of Boston; half-length portrait painted about 1759; he wears a brown coat, buttoned, cut low in the neck, with wide cuffs on the sleeves, which show some of the shirt-sleeve, the wristband caught with a gold stud and the wide, white ruffles partially covering the hands; about the waist is a dark ribbon-like sash tied in front, with the ends hanging down; the coat is cut away just below the waist; the hair is worn with long curls at the back. Owned by the New England Historic Genealogical Society, Boston.

Samuel Torrey (1757–1815), son of Samuel and Abigail (Cowell) Torrey of Boston; three-quarters length portrait painted about 1764; is wearing a brown coat with a narrow collar and wide cuffs; about his neck is a white muslin collar turned over, with a narrow black ribbon tied under the chin in a bow; the long blue waistcoat is trimmed about the edge, pocket lapels, and buttonholes with narrow, white braid and is buttoned with numerous white buttons; the knee breeches are dark brown; the hair is brushed back from the forehead and tied with a black queue bow; in the left hand is a small black and orange colored bird. Owned by Miss Frances R. Morse, Boston.

David Waite (1759–1764), son of David and Rebecca (Wood) Waite of Charlestown; three-quarters length portrait painted in 1764; he wears an open, yellowish-brown coat, with buttons of a dark brown color; the long waistcoat is of bluish-green with buttons of a darker green; around the neck is a narrow white muslin ruffle under which is a narrow black ribbon tied in bow under the chin; the sleeves of the coat have wide cuffs and at the wrist are wide, flaring white muslin ruffles; the hair is worn in a puff over the ears; under the arm is a black hat and in the hand an apple. Owned by Dr. John W. Langley, Ann Arbor, Mich.

Susannah ? Williams, a sister of Mary Williams who married Stephen Bradshaw, a representative of a Malden family; half-length portrait painted about 1755 on paper and representing a girl of about twelve to fifteen years of age; she wears a loose-fitting, low-necked dress of bluish-green color, with a narrow ruffle of white muslin about the neck, the short sleeves trimmed with a wide ruffle; a scarf of dark red is thrown about the body; the right hand grasps the neck of a pottery vase which holds a single, long-stemmed flower; the hair is brushed away from the forehead, puffed over the ears and worn low in the neck with a curl showing on the left shoulder. Owned by Mrs. Frederick Kendall, Boston.

Unknown Child; found in the Joseph Briggs house, Marshfield, Mass., where it was said to be a portrait of Martha Parke Custis (1756–1773), who became the step-daughter of George Washington; three-quarters length portrait painted about 1760 on paper pasted on canvas; represents a girl about four years old wearing a dress of dark bluish-green, cut low in the neck, and tied at the waist with a narrow sash of yellow brown, the ends of which are finished in a tassel; the coat is cut away below the waist disclosing a skirt of light yellowish-brown; the sleeves are trimmed with deep cuffs of the same color and material, with undersleeves of white muslin caught at the wrist with wide flaring ruffles below; narrow white lace trims the edge of the cuff and neck of the dress and a tiny black velvet ribbon is tied in a small bow under the chin; the hair is worn in puffs over the ears and in curls at the neck; a linnet is perched on the outstretched index finger of the left hand. Owned by Mr. Dwight M. Prouty, Boston.

"Old South Meeting House," Boston.

AS FINISHED IN 1730. FROM A PHOTOGRAPH MADE ABOUT 1870

From Meeting House to Church in New England

II. The Eighteenth Century Meeting House

By Rev. Charles A. Place

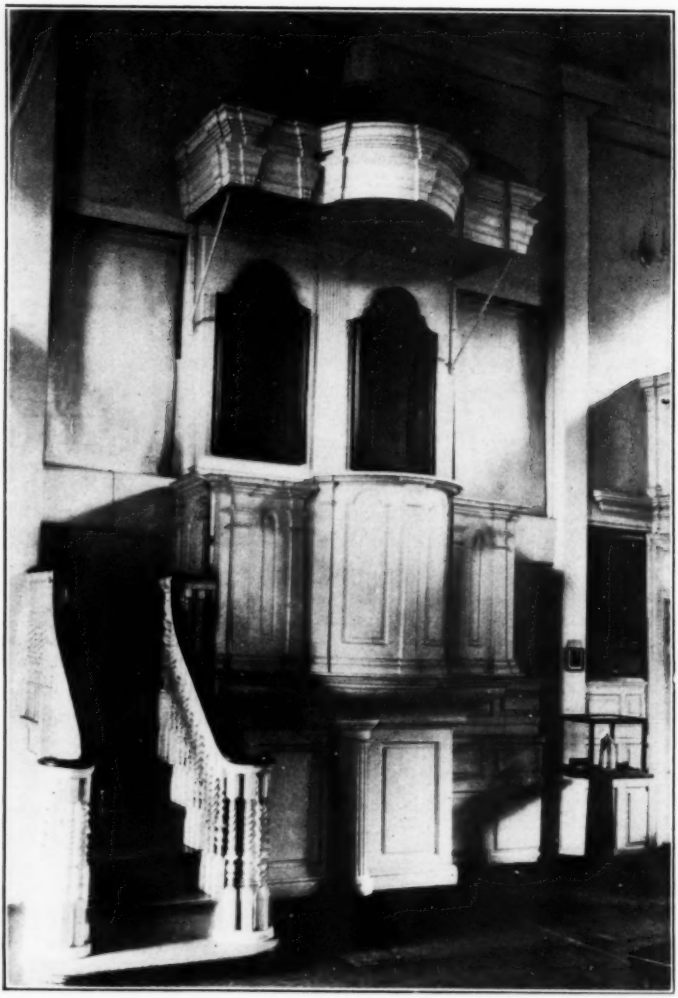
Minister of the First Church, Lancaster, Massachusetts

THROUGHOUT New England the meeting house plan prevailed down to 1800, yet singularly nearly all the remaining examples date prior to the Revolution. Of the rather large number after 1780 only a few were built before the adoption of the Constitution, the majority falling between 1789 and 1800, predominating over the church plan mainly because erected by small or remote settlements. The old records give some details of size, galleries, pews, etc., but little of the elevation, the spire or the pulpit; and there is only an occasional illustration of those removed, while nearly all of the few still standing have been changed. Now and then an old meeting house is found altered to the church plan, leaving a trace of former lines in some well-proportioned cupola or spire; or some community has preserved its eighteenth-century house of worship very close to the original. These examples are rare and valuable indeed.

The eighteenth-century meeting house is much more beautiful in design and interior finish than the seventeenth, just because the whole social scale had advanced, the exception being among the Quakers, whose meeting houses today still reflect the primitive quaintness of the first settlements. What few remain witness to the importance and character of a considerable portion of certain communities, particularly in Rhode Island where religious toleration was the corner stone of the settlements on Narragansett Bay. Never of architectural interest, the shingled exteriors are matched by equally plain interiors, varying from the Puritan structure in the absence of pulpit and in the use of raised "facing seats" for the elders on one side facing the congregation. Plain sincerity was the dominant characteristic and beauty was suppressed.

Soon after the opening of the century the use of the hip roof declined, the older communities generally voting a new meeting house with a pitch roof, with tower and spire at one end, while the newer and less wealthy towns built a structure without a tower. To these latter buildings we owe nearly all our knowledge of eighteenth-century meeting-house interiors.

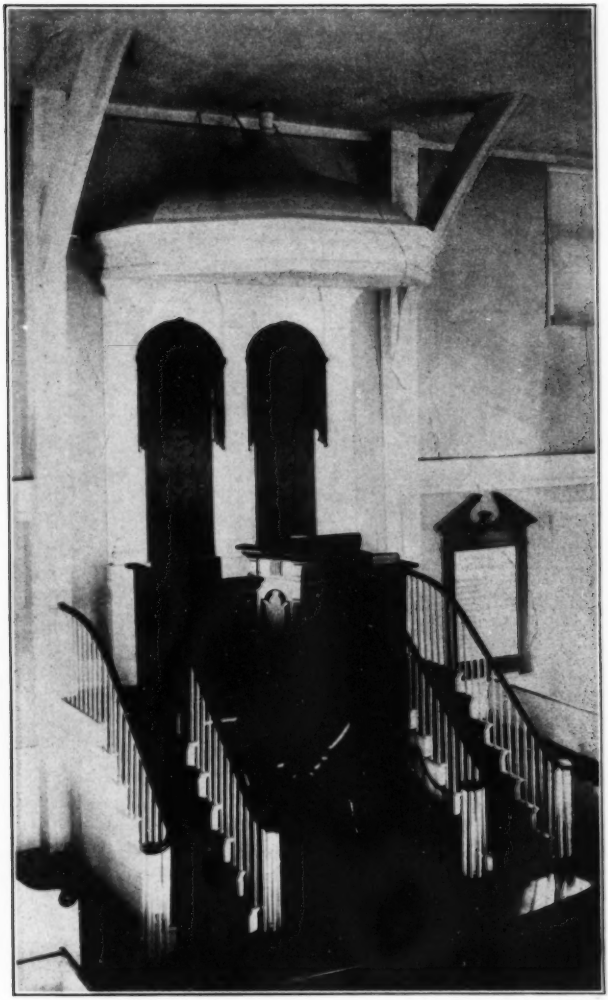
Of development in design and ornamentation during the century we cannot speak, except as that is true of some communities, because the finest examples found in the third decade in Newport and Boston were never surpassed. This was due to the advance in wealth and culture in those important towns. The exceptional position of Newport was in sharp contrast to the other towns of the state up to 1750 and later. Not till about 1700 was there any religious structure at Providence, more than sixty years after the settlement, and then the first rude meeting house was built by the minister of the Baptist Society founded by Roger Williams. With few exceptions little is



Photograph by C. A. Place

Pulpit and Pulpit Stairs

SEVENTH DAY BAPTIST MEETING HOUSE, NEWPORT, R. I., BUILT IN 1729



Photograph by C. A. Place

Pulpit and Pulpit Stairs

COHASSET, MASS., MEETING HOUSE, BUILT IN 1747

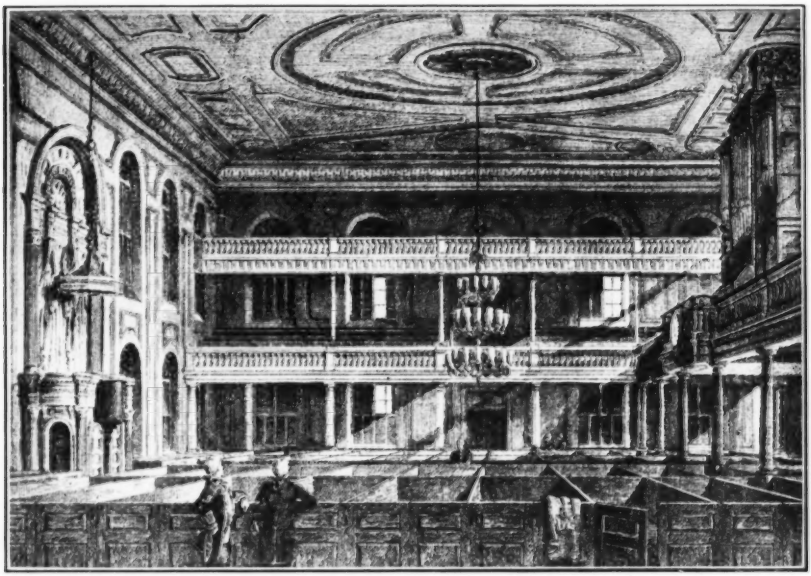
Second Meeting House
("New Brick.")

HANOVER STREET, BOSTON; BUILT 1721; TAKEN DOWN 1844. FROM A PAINTING BY G. N. FAUGHT

known of Rhode Island meeting houses. All the more remarkable is the meeting house of the Seventh Day Baptists, Newport, built in 1729, which, with Old South, Boston, in the same year, attained highest excellence among structures of this kind.

The earliest record of a meeting house with tower is probably the "New Brick," Boston, built in 1721. The lines of this building were similar to the "Old Brick" (1711), but while both structures had two-story porches and spires much alike but differently set, the notable difference in the "New Brick" was in the pitch roof and the tower, oblong rather than square, and somewhat suggesting the projecting porch facade on the churches at the close of the century. After the "Old North Meeting House" was destroyed by the British in 1775, the Second Church in Boston which had built and occupied it as a house of worship, joined with the society which built the "New Brick," thus reuniting the two societies, and the "New Brick" which existed till 1844 was called the Second Church. But the Old North Meeting House should never be confused with Christ Church in the tower of which hung the lanterns that signalled to Paul Revere.

The next example of a meeting house with tower is the "Old South," Boston, finished in 1730, still standing and on the whole the finest meeting house in New England. This structure, unquestionably influenced by Christ Church, Boston (1723), is noteworthy for its spire of almost perfect proportions and having so much in common with earlier spires. What its original interior was prior to the Revolution when it was occupied by the British cavalry, it would be difficult to determine, but such illustrations as we possess of the later finish, including the high pulpit, form an interesting study. Architecturally the building has much merit, and it had a wide range of influence reflecting credit upon its designer, Robert Twelves. Though the general lines are suggestive of Christ Church, in floor plan and intention it was a meeting house, having its main entrance not through the tower, but on the side, with pulpit opposite. The seating arrangement, essentially the same in "Old Brick," "New Brick," and "Old South" with pulpit located on one side opposite the main door, characterizes the meeting houses of the eighteenth

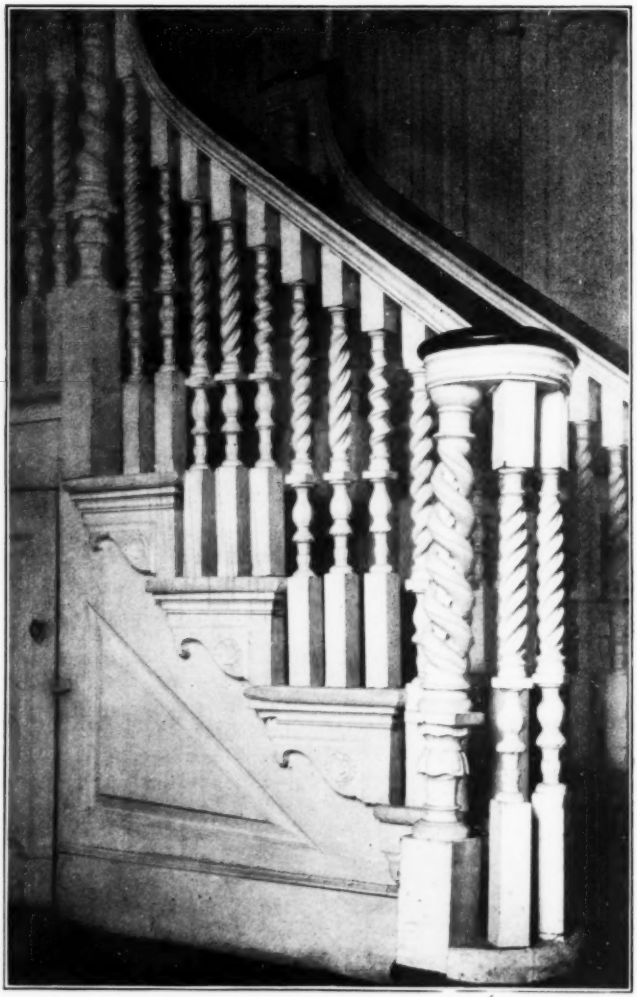


Interior of the Old South Meeting House, Boston

AFTER A DRAWING BY L. S. IPSEN, SHOWING A RESTORATION OF THE INTERIOR

century. The Boston *Gazette* for April 16, 1770, informs its readers that a "great clock" had been set up in the tower of Old South "which goes with great regularity and exactness"; in fourteen weeks it had not lost over two minutes and was esteemed a credit to its maker, Gawen Brown. Though lacking the old pews and pulpit, the Old South is still a hallowed shrine of historic associations which all true patriots and lovers of the beautiful hope may have many generations of continued existence.

Before considering the influence and range of this style of meeting house which continued till after the Revolution, it will be well to study the plainer meeting houses built contemporaneously, without tower or added years after when a community determined upon a bell. All the structures of this kind and period are very similar in general lines, in framing and seating plan. Why a bell was not used in the more prosperous communities is not clear; nor why the beautiful pulpits at Walpole, Maine; Cohasset, Mass., and Freehold, N. J., are so similar in design as though from a common model. The older influence of a pulpit on a single stem upon the middle portion of these New England pulpits is obvious but the reason for the uniformity of treatment in height and extension is not clear. It is interesting to note that the "Tennant Church" at Freehold, N. J., the oldest Presbyterian Church in the United States, was formed by Scotch Covenanters in 1692, and that



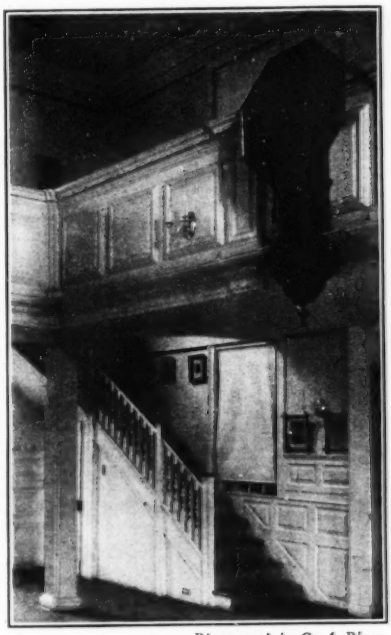
Photograph by C. A. Place

Detail of Pulpit Stairs

SEVENTH DAY BAPTIST MEETING HOUSE, NEWPORT, R. I., BUILT IN 1729

the edifice practically on the lines of the plainer Puritan pitch-roof meeting house, built in 1731 and enlarged in 1751, has the same system of braces and almost the same pulpit design found at Cohasset (1747), Hingham (1755), and in many of the other buildings to be considered. Here at Freehold, too, is the deacon's pew or seat in front of the pulpit with board attached to the front for the communion like that in the Elder Ballou meeting house at Cumberland, R. I., and elsewhere.

The best and earliest example of the pitch-roof meeting house without tower is that built by the Seventh Day Baptists at Newport, R. I., in 1729. The original plain exterior, thirty-eight by twenty-six feet, now preserved by a fireproof shell of brick, contains an interior especially notable for a pulpit of much charm and beauty with stairs of unusual grace in design. The gallery on three sides, with well-panelled breast, is reached by one flight of stairs. Some years ago the fourteen square pews were removed, the panelling being used for a dado which today is the one blemish on this most interesting and valuable interior. The ceiling is curved in common with old St. Paul's, Wickford, R. I., and the Tennant Church at Freehold, N. J. Local judgment connects the builder with the builder of Trinity Church erected only three years earlier. Not only is the pulpit the earliest known of those built by the non-conformists, but in grace of line it commands admiration. Years ago the Baptists gave up this edifice and after a period of neglect it became the property and headquarters of the Newport Historical Society and is now a part of its museum.



Photograph by C. A. Place

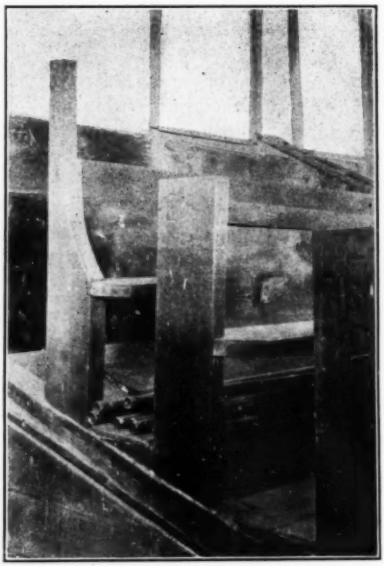
Stairs to Gallery

SEVENTH DAY BAPTIST MEETING HOUSE, NEWPORT, R. I., BUILT IN 1729

Cohasset, Mass., formerly a precinct of Hingham, furnishes perhaps the best examples of this style of meeting house in continuous use by the parish that built it. Erected in 1747 approximately forty-eight by fifty-eight feet in size, a porch was thrown out over the main side door in 1768, and a tower and spire built at the north in 1799, though there is a tradition of a bell earlier. The columns supporting the three galleries are not original and the old square pews have disappeared, but otherwise the interior is unchanged, including the well-proportioned and well-executed pulpit which must have been the model for the Hingham pulpit

Cohasset, Mass., Meeting House

BUILT IN 1747



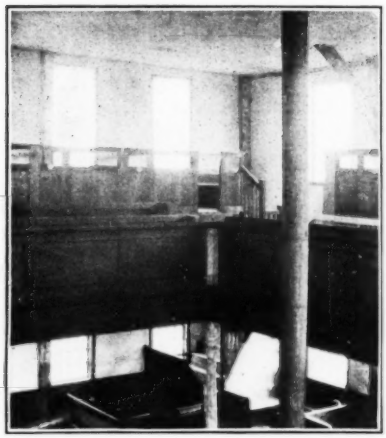
Benches in the Gallery

CHESTNUT HILL (MILLVILLE), MASS., MEETING HOUSE

of 1755, in both cases with the right-hand stairs added later. There is now no entrance to the meeting house through the tower and thus this ancient structure is used today, almost as when built save in the porch and in the modern pews which naturally detract slightly from the old charm, some day, let us hope, to be restored with all the former harmony.

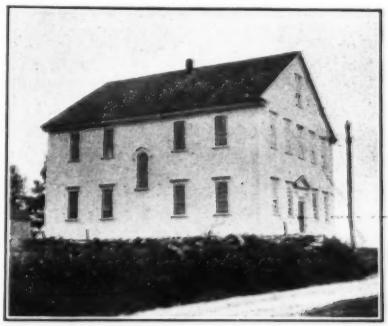
Other later examples of meeting houses similar to what Cohasset was before the erection of a tower, are found in Walpole and Alna, Maine; Rockingham, Vt.; Sanborn and Freemont, N. H., on Chestnut Hill, Millville, formerly Blackstone, Mass., and a few other places. The exteriors vary but slightly in size, or in the addition and treatment of a porch, often two stories in height, to admit of stairs to the galleries, instead of the more usual staircases leading from the respective corners on the men's and women's sides. The high pulpits of almost common design differ in adaptation and ornamentation, but all are surmounted with a "canopie" or sounding board.

The Walpole meeting house (1772) has square, panelled pews and a pulpit with beautiful lines, while at Alna (1789) with its two-story porch, the pews have spindle tops like those at Chestnut Hill (1769), Rockingham (1787) and in the galleries at Sandown and Fremont, the latter possibly later additions. At Chestnut Hill the old gallery benches are left much in the style



Gallery and Stairs

SANDOWN, N. H., MEETING HOUSE

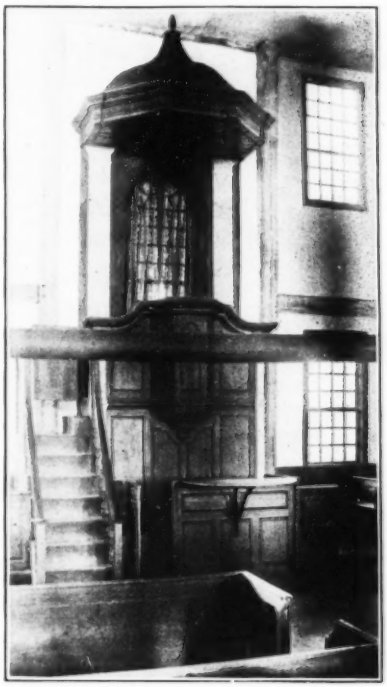


Sandown, N. H., Meeting House

BUILT IN 1774

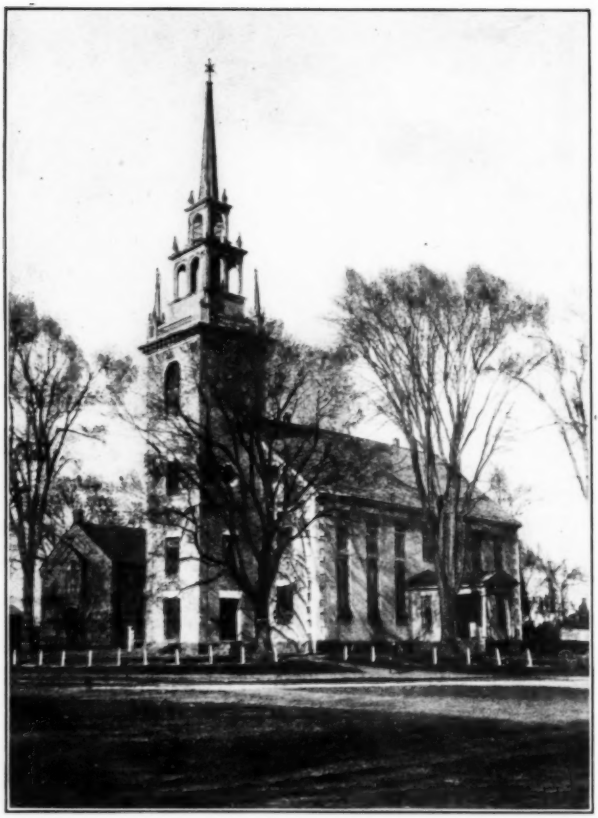
of those in the Elder Ballou meeting house only a few miles away. The Sandown structure (1774), forty-four by fifty feet, with twenty-four foot posts, sixteen in number, has the old framing and seating plan, square, panelled pews on the floor and a pulpit somewhat higher but on lines similar to Walpole, though not as well proportioned and delicate. The pulpit and the five-foot gallery breast are stained cherry, but the remainder of the interior is unpainted. Two staircases run from corners in the interior to the galleries, and slightly curved braces from the four end posts to cross beams above the ceiling are the same in character as those at Hingham and elsewhere. The building with its thirty-eight windows, three doors, and interesting trussed roof is a well-preserved example of careful workmanship and still stands today in the exact center of the town overlooking the valley.

The Fremont, N. H., meeting house



Pulpit and Deacon's Seat

SANDOWN, N. H., MEETING HOUSE



Wethersfield, Conn., Meeting House

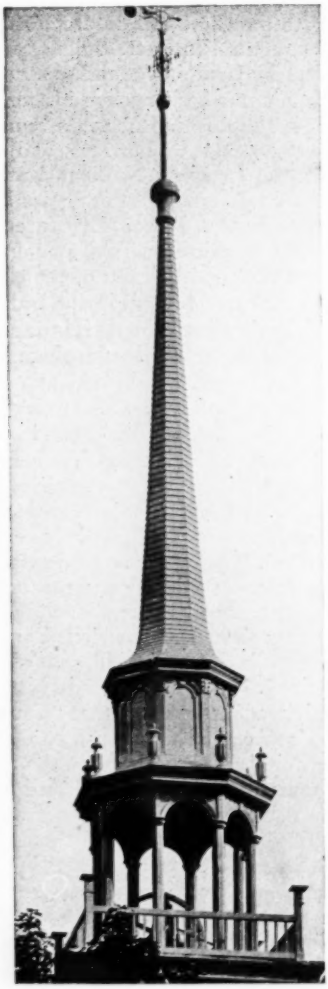
BUILT IN 1761

in the adjoining town, with two-story porch on one end has a plainer exterior but with a pulpit and interior suggestive of Sandown. Rockingham, Vt., has an exterior but slightly different from Fremont and a pulpit less interesting though with window and "canopie" much the same as in the two New Hampshire buildings. It was the only public building owned by the town till the erection of the brick structure in Bellows Falls in 1887.

An interesting old lithograph of the interior of the meeting house of the Second (East) Church, Salem, Mass. (1718), shows a system of framing, gallery treatment, posts and pulpit with "canopie" very similar to the structures just considered.

The wide influence throughout New England of the spire of the Old South, Boston, is marked. With no actual reproduction this design evidently served as a model in many localities for nearly a century. Suggested in simpler form at Hingham (1681) and the "Old Brick" (1721), the general lines of the Old South are repeated at Dorchester, Mass. (1740), Portland, Maine (1740), at the meeting house in Boston, later called Federal Street (1744), on the Old South, Worcester (1763), at Salem, Mass., in the Second Church, where the date of the tower on the 1718 meeting house is uncertain, as it is in most of the others, and in an exceptional example at Farmington, Conn. (1771). In all these cases the openings of the belfry are arched, a much more beautiful and expensive treatment than the square openings found elsewhere on similar spires as at Cohasset, Mass. (1799).

Of the spires with arched openings, just mentioned, only three remain—Hingham, the Old South, Boston, and Farmington, Conn., the latter, second only to the Old South in architectural and structural interest. Built of wood in 1771 by Captain Judah Woodruff of Farmington who is responsible for the design, the meeting house is remarkable for good proportions and the beauty of its spire. No finer example of the lines above the tower has been found outside of Boston. Evidence that Captain Woodruff ranked among the best of the good builders of the eighteenth century is found in the framing of the main structure and its tower. It is said that the sag in the ridge pole does not exceed two inches, and that the timbers of the tower today are almost plumb. A meeting house in plan it was in 1771 and is today, the interior showing still the old-time spirit, but though the three galleries remain, the old pews and original pulpit have disappeared. The pews may be restored with close approximation to the former lines, but the high carved pulpit and sounding board, on which Captain Woodruff lavished his skill, can only be imagined. President Porter in his centennial address says that Captain Woodruff carved with much care both the capitals of the pulpit and the vines ornamenting the sounding board; and it is a matter of keen regret that no description or illustration of these have been found. They were removed in 1836 to make way for an inferior design, and the present pulpit on half-hexagon lines was installed in 1901. If the tradition of carved "capitals" be true, it may indicate possibly a pulpit set on columns or only pilaster ornaments on a pulpit in the style of the time. The influence of this meeting house must have been considerable in the whole Connecticut Valley, and the treatment of its spire is worthy of careful study,



Spire of the Farmington, Conn., Meeting House

BUILT IN 1761

comparing with earlier similar examples and succeeding designs in various parts of New England.

An old cut of the third meeting house at Springfield, Mass. (1752), shows one of the three copper weather cocks made by a noted London coppersmith; the others were at Newburyport and at Boston, on the Old South. The Jaffrey, N. H., meeting house, still standing, has an interesting tower and spire combining motives found on Trinity Church, Newport (1726), and St. Bride's, London, and called with local pride a Wren steeple. There is a tradition that the building was raised on the day of the battle of Bunker Hill and that the tower was added later. The truth of the latter statement is proved by examination which also reveals an interesting roof framing with trusses two feet below the main timbers running from plate to ridge beam.

One of the few remaining meeting houses built with a tower is at Wethersfield, Conn., not far from Farmington. Dating from 1761, the notable exception to exterior changes is the tower and steeple on lines strikingly close to those on Trinity Church, Newport, and suggesting the original designs on Christ Church, Boston (1723).

Hence our survey of the New England meeting house brings us back to the church from which the Puritan revolted, but from which if he was to live and grow he could not entirely free himself either in the spirit and form of devotion or architectural motives. Spirit must have expression, and beauty of form is one of the most potent ways for utterance. This the Puritan came to realize and for inspiration and design he must perforce turn back to what had moved him in the land of his birth. Something of Wren's influence had come overseas, strong especially in the spires of St. Bride, St. Mary-le-

Bow, and others, inspiring the creative instinct of the New World to adaptations of beauty seen in the spires at Hingham, on the Old South, Boston, at Framingham, and what is in common at Newport and Wethersfield.

So, too, of the interior; the early settler could change the floor plan as he changed the framing of his meeting house, could set turned posts under his galleries, but for finer lines of beauty he again must turn back to what had revealed and satisfied the sense of harmony in many generations. He could build a platform and rudely inclose it, or construct a box-like structure and call it a "desk" or a pulpit, but when he would have truer line and proportion he must turn to the pulpits of finer design, one splendid example of which had been before him in King's Chapel since 1717 or earlier. Setting half of one of these creations upon his platform, shaped and ornamented, he had approximated something of the beauty of the past adapted to new and sterner conditions.

Within a century this adaptation had come almost to an end, succeeded by new forms which suggested the past and were prophetic of a new day of fresh beauty never fully realized because of the heavy hand of classic formalism laid upon New England architecture after 1825.

Meeting House at Truro, Mass.

BUILT ABOUT 1760. PRINTED FROM THE ORIGINAL WOOD BLOCK ENGRAVED IN 1838 FOR "BARBER'S HISTORICAL COLLECTIONS"

Kitchen in a Massachusetts Home

ABOUT 1850, SHOWING RUMFORD OVEN SET IN THE BRICKWORK AT THE RIGHT OF THE FIREPLACE

A Kitchen of 1825 in a Thriving New England Town

By Elinor Stearns

In the basement of one of those old brick houses built nearly a century ago in one of our fast-growing seaport towns was the old kitchen, as I remember it, low studded and dark except in days of bright sunshine. The vast kitchen of colonial days, with its broad beams fringed with pendant ears of corn and dried meat, its spinning-wheel, loom and reels, still held the place of home-factory in the country, but in the city it was no longer possible to be independent and self-sustaining. There the kitchen ceilings were plastered to hide the beams, walls were painted, the breadth of the fireplace reduced and no longer could city children see the stars through the wide mouth of the chimney. While coal had not replaced wood, nor gas and petroleum succeeded lard and whale-oil lamps in my younger days, still our kitchen would have been considered a model of progress to the country cousin of that period. The pendant hams had been relegated to a smoke-room connected with the chimney in one of the attic chambers, where inside a brick and soapstone closet, with a door opening like an oven, meat was hung on rows of hooks to be cured or smoked in preparation for the long New England winter. But such was the stride of progress that by 1850 many of our neighbors had dispensed with fireplace cooking and considered our methods of a previous generation primitive and clumsy. In truth, our practice was something between that of eighteenth-century days and the beginnings of an ingenious saving of labor of the middle of the nineteenth century.

In my youthful days the well-equipped, comfortable kitchen was the heart of the house and when the lamps were lighted and the barred shutters closed and a great wood fire sent out its flickering glow, the room became irresistible to every member of a generous-sized family. The kitchen was some twenty feet square with windows recessed in the deep walls of the house and secured against cold and intrusion by folding panelled shutters which were held firmly in place by wooden bars fitted into sockets half way up the casement. One of these same bars I remember was often placed across the backs of two square-topped Windsor chairs and from it was suspended the flannel bag containing the viscid composition of real calves-foot jelly that must be strained while warm into a great yellow-ware bowl set below it. And this same bar or one of its mates served in similar position to hold the scales with their three-foot beam, the scoop on one end and the leaden weight-holder on the other, set up the day before Thanksgiving to weigh out the butter, sugar, and flour for some of the poor families of the town.

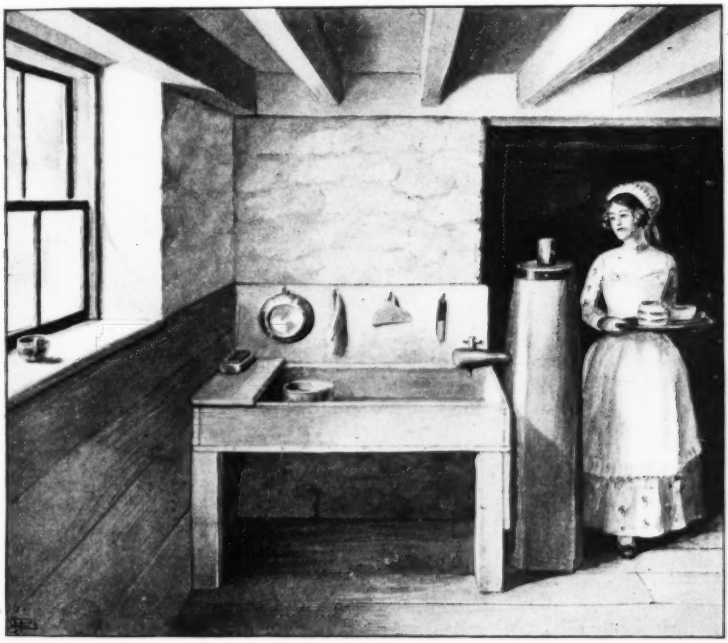
The fireplace, the glowing eye of the room, of course, was the centre of attraction. Although not of the generous dimensions of its colonial forerunners, it easily held the hickory logs "once cut," ten cords of which were annually piled in the great barn adjoining the house after being sawed and split at

the sidewalk edge by some itinerant wood-sawyer. In a leathern, apron-like strap, which when folded over the wood was lifted by its handles, one at each end, after the manner of a carpet bag, supplies were brought in daily to fill the kitchen woodbox. And the kindlings! None of the motley, machine-cut odds and ends of wood, the refuse of mills and box factories, but the delicious smelling, old-time, hand-made "cooper's chips" flaked off in great curving pieces from country oak at the coopers' shops "down town" by the wharves where barrels and casks were made to hold New England rum and New Bedford whale oil. And to make certain that the fire would burn quickly, there was the bark pile in the barn, a good supply of which was always kept on hand.

On the crane in the fireplace was hung, besides the smaller kettle and the pot for boiling potatoes and the like, a great three-gallon water kettle with a long spout and faucet from which hot water could always be drawn without tipping it. Heavy wrought-iron firedogs or andirons stood beneath the crane with hook-like brackets on the backs, toward the fire, on which to place a temporary spit, not, as in modern ornamental imitations, absurdly holding a poker, which, in this position, would be too hot to handle. In the fireplace, too, was the comparatively newfangled introduction, the "copper back log," which contained a coil of piping and supplied hot water to a tank and to the bathroom above. These came in about 1840 and disappeared with the introduction of coal fires and ranges with water-fronts. But the iron "forestick" must not be forgotten,—it held the heaping firewood in place and kept the fire within prescribed limits and served, too, as the basis of the thrifty housekeeper's joke, "Oh! yes! we save a great deal of wood by having a copper back-log and iron forestick."

And then there was the water supply, of which our town was proud to be in advance of some of its bigger neighbors in the date of installing. All the way from the "fountains," some miles beyond the town, were laid wooden logs bored with a three-inch hole and fitted into one another. These logs were connected at right angles with the house log which stood beside our sink. There was, of course, no upstairs supply until a force-pump was set up later, but many a kettle-full of water was drawn from the wooden faucet which had a curious way of popping out unexpectedly so that it must be forced back and pounded into place with a hammer.

Before the fireplace was set the "tin-kitchen" in which were roasted the turkeys, chickens, cuts of beef, and legs of mutton. Spitted and skewered in place, these were every now and then given a half-turn by the crank at the end in order to bring the other side of the roast to the fire, for the clockwork "jack," a survival of colonial days, was then not much used in city houses. Frequently, too, the door at the back of the tin-kitchen was opened and with a long-handled spoon the roast was basted from the drip pan below. And the delightful bed of coals that evolved in the old fireplace! And such succulent beefsteaks and mutton chops as were cooked over them on the heavy gridiron, the small grooves of which leading to a large groove near the handle, conducted the juices to a tempting pool thence to be poured over the broil when dished for the table. No



Wooden Sink and House Log

CONNECTED WITH THE AQUEDUCT. IN USE ABOUT 1850

such delicious cookery can be secured by any other process.

But the pride of the old kitchen was the battery of boilers and ovens with fire-boxes beneath them on either side of the fireplace. First came the copper wash-boiler, with its individual fire-box, ready for Monday observances; next it was the ham boiler, a two-story affair of thick tin, constricted above and topped by a smaller, detachable steamer for plum puddings and the like, but being seldom used, it served to hold the stock of sulphurous friction matches; this, too, had its own fire-box below. Beyond the large, open fireplace, again with an individual fire-box, was the Rumford oven, always in great demand just before Thanksgiving and Christmas. This invention of the famous Count Rumford may still be found in old kitchens and possibly still may be used in some of them, but it is a curiosity to most persons of the present generation. Made of iron, deep set in the brickwork, its door opened by a brass handle, while two small ventilators below and another above leading to the chimney flue regulated the temperature. When the door was thrown open a cavern some three feet deep was disclosed with a slatted iron shelf in the middle, which could be pulled forward by means of rods with brass knobs out-

Beam Scales

WEIGHING THANKSGIVING GIFTS

side the frame of the oven. In it, not only the daily bread, or delectable cake and the "Molly Saunders" gingerbread, but a full dozen pies could be baked at one time.

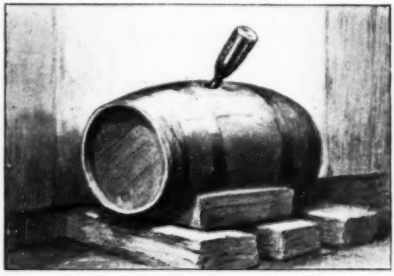
Beyond the oven was the closet for the family of pots and kettles of iron, brass, and copper scoured fresh and bright, with curious skillets and frying pans and the long-handled bread-toaster hinged at the junction of the handle and rack so that, by an easy swinging of the affair, the slices of toasting bread could be turned without reaching in where the fire was too hot for comfort. The kitchen had a more distant closet where larger things were kept and big, roomy store closets for groceries and the usual kitchen supplies. The tongs, poker, and fire shovel were always standing near the fireplace in an angle of the brickwork; the turkey wings, saved to sweep up the hearth, hung on the oven knobs; the bunch of iron meat skewers was swinging from a nail higher up; and on the soapstone frame of the ham boiler was kept the friendly bellows ever ready to assist in putting new life into a pile of dying embers.

With this elaborate and tenderly cared for outfit for the roasting and toasting, the baking and broiling of good things, is it a wonder that the day of days for the children of the family was the day before Thanksgiving? It was the custom in that homogeneous age to weigh out and measure out flour, sugar, tea, potatoes, butter, etc., and with small turkeys, chickens, and legs of mutton to pack tempting baskets for families less fortunate than our own in worldly goods for their Thanksgiving celebration. It was a busy day and the kitchen was the centre of activity. Bundles and cloth bags—for paper ones had not then appeared—were carefully stuffed with good things. It is easy to recall our sturdy old darky, who for that day was pressed into the

The Smoke Room in the Attic

service as expressman, with his huge market basket, a head of celery protruding from one of its double covers and the yellow legs of a pair of chickens from the other. The Rumford oven was in full blast, the matches were taken out of the boiler top, the fire lighted beneath; even the wash-boiler was called into service and the whole battery was engaged. While real pies were being made at a great table, we children made our toy ones; that is, we had a piece of dough to keep us quiet and that dough resembled brown-bread dough before our pie was moulded to our taste.

Only previous to a dinner party or Thanksgiving were these wholesale preparations for feasting undertaken, so that it is not strange that the New England feast day brings easily to mind,—not the ordering of a few baskets of fruit by telephone—but a cosy twilight room, littered with heavy, curious implements, reeking with good smells, noisy with cheerful consultations and laughter, and at last, out of chaos, an orderly pile of interesting packages appearing to have spilled out of a full larder no corner of which was left empty.



The Vinegar Barrel in the Barn

Building Agreements in Seventeenth-Century Massachusetts

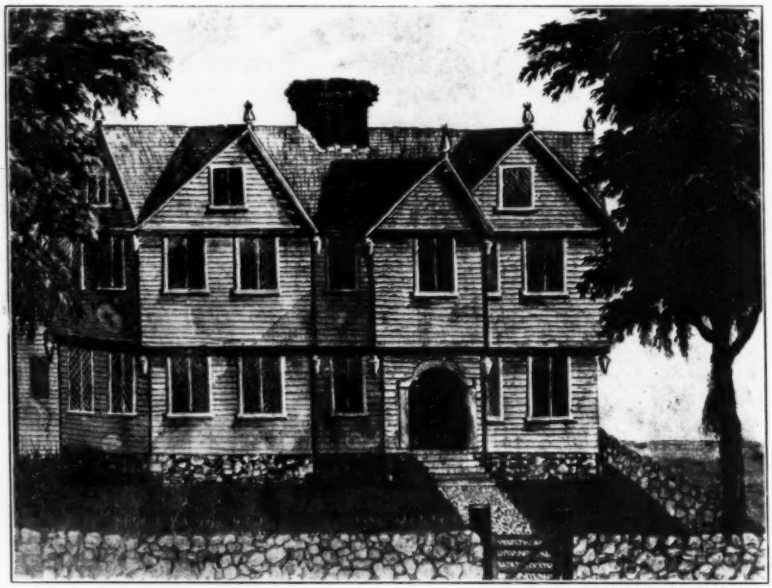
By George Francis Dow

(*Continued from Volume XIII, page 32*)

Contract for Mason Work in Completing the Corwin House ("The Witch House") at Salem, Mass., in 1674–75

Articles and Covenants made, agreed upon, and confirmed between Mr. Jonathan Corwin, of Salem, merchant, and Daniel Andrews of Salem, of the other part, concerning a parcell of worke as followeth, viz.: Imprimis the said parcell of worke is to bee bestowed in filling, plaistering and finishing a certain dwelling house bought by the said owner of Capt. Nath'll Davenport of Boston, and is situate in Salem aforesaid, towards the west end of the towne betweene the houses of Rich. Sibley to the west and Deliverance Parkman on the east; and is to be performed in these following directions, viz.

1. The said Daniel Andrews is to dig and build a cellar as large as the easterly room of said house will afford (and in the said room according to the breadthe and lengthe of it) not exceeding six foot in height; and to underpin the porch and the remaining part of the hous not exceeding three foot in height; also to underpin the kitchen on the north side of the house, not exceeding one foot; the said kitchen being 20 foot long and 18 foot wide: and to make steps with stones into the cellar in two places belonging to the cellar, together with stone stepps up into the porch. 2. For the chimneys he is to take down the chimneys which are now standing, and to take and make up of the bricks that are now in the chimneys and the stones that are in the leanto cellar that now is, and to rebuild the said chimneys with five fire places, viz. two below and two in the chambers and one in the garret; also to build one chimney in the kitchen, with ovens and a furnace, not exceeding five feet above the top of the house. 3. He is to set the jambs of the two chamber chimneys and of the easternmost room below with Dutch tiles, the said owner finding the tiles; also to lay all the hearths belonging to the said house and to point the cellar and under pinning of sd. house and so much of the 3 hearths as are to be laid with Dutch tiles, the said owner is to find them. 4. As for lathing and plaistering he is to lath and siele the 4 rooms of the house betwixt the joists overhead with a coat of lime & haire upon the clay; also to fill the gable ends of the house with bricks and to plaister them with clay. 5. To lath and plaister the partitions of the house with clay and lime, and to fill, lath and plaister with bricks and clay the porch and porch chamber and to plaister them with lime and hair besides; and to siele and lath them overhead with lime; also to fill lath and plaister the kitchen up to the wall plate on every side. 6. The said Daniel Andrews is to find lime, bricks, clay, stone, haire, together with labourers and workmen to help him, and generally all materials for the



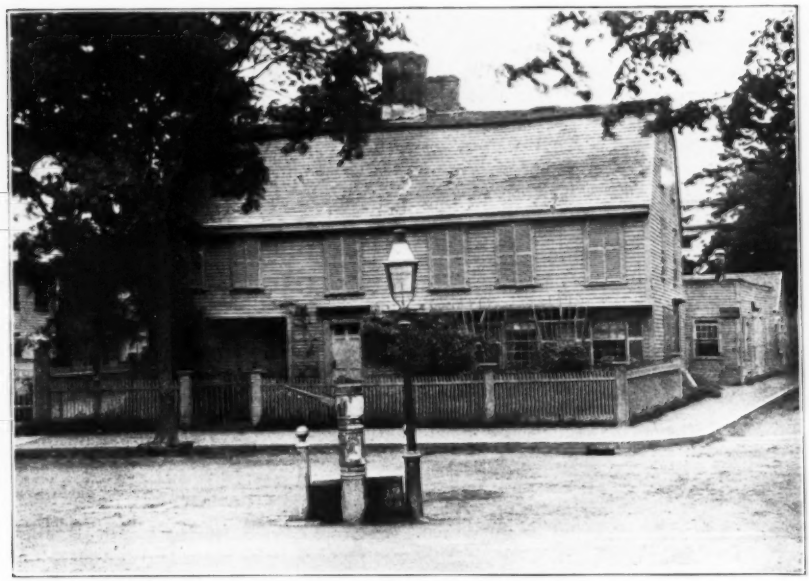
The Corwin "Witch House," Salem
FROM AN OLD WATERCOLOR AT THE ESSEX INSTITUTE

effecting and carrying out of the aforesaide worke, excepte laths and nailes. 7. The whole work before mentioned is to be done, finished and performed att or before the last day of August next following provided that said Daniel or any that work with him, be not lett or hindred for want of the carpenter work. 8. Lastly in consideration of the all the aforesaid worke, so finished and accomplished as is aforesaid, the aforesaid owner is to pay or cause to be paid unto the said workeman, the summe of fifty pounds in money current in New England, to be paid at or before the finishing of the said worke. And for the true performance of the premises we bind ourselves each to other, our heyers, executors, and administrators, firmly by these presents, as witnesse our hands, this nineteenth day of February, Anno Domini 1674–5.

JONATHAN CORWIN
DANIEL ANDREWE

Curwin MSS., American Antiquarian Society, MS. Collections.

NOTE.—The house described in this contract is yet standing and for many years has been known as the "Witch House," from the tradition that preliminary hearings in some of the witchcraft cases were held here in 1692, it being the home of Judge Jonathan Corwin. The Curwin family have always claimed that the house was built in 1642. Previous to its coming into the possession of this family it was owned by Captain Richard Davenport, but from whom he acquired the property



The Corwin-Curwin "Witch House," Salem

FROM A PHOTOGRAPH MADE IN 1856

does not appear, as no deed is on record. Captain Davenport came in the *Abigail*, in 1628, with John Endecott, and was granted land in Salem at an early date. He seems to have lived there much of the time until 1644 when he was appointed Captain of the Castle at Boston, where he remained in command until 1665 when he was killed by lightning. In February, 1674–75, his executors conveyed this house and lot in Salem to Jonathan Corwin, who at once proceeded to "finish" the building.

When Mr. Corwin acquired the house Captain Davenport had been dead ten years. It is evident from the phraseology of the contract that a two-story dwelling-house supplied with chimneys was standing on the lot in February, 1674–75. But in view of the fact that the gable ends of the house required nogging (*i.e.*, filling in with brick for warmth), and the cellar under the kitchen was partly filled with stones suitable for the foundation of a chimney, together with the fact that the entire frame of the building was to be underpinned, one of two things seems probable: first, that Mr. Corwin found on the lot the completed frame of a house, covered in and supplied with chimneys, but unfinished inside, and lacking other essential details. If such were the case, and the tradition in the Corwin family that the house was built in 1642 is of any value, the unfinished house would have been standing for over thirty years. This seems altogether unlikely. It also seems un-

likely that the executors of Captain Davenport's estate should begin the erection of a dwelling-house. On the other hand it is entirely possible and also probable that Captain Davenport built the house in 1642, two years before he removed to Boston, and in the fashion of the period. At that early date the inside partitions would have been sheathed and the outer walls of the rooms plastered; the floor joists in the ceilings of the rooms would have remained uncovered and the sills would have been placed on the level of the ground and not have been raised on underpinnings. When Mr. Corwin purchased the property he probably wished to live in a house finished in a more up-to-date manner, and so the changes were made as provided in the contract, which specifically provides for plastering the "partitions of the house." If the house were to be raised and placed on underpinning the chimneys of necessity must be rebuilt as the hearths would be out of line with the floors. This also checks up with the requirements of the contract.

The house was of two stories, with four rooms, a large two-story porch, and a leanto in the rear. At that time it had a pitched roof. The present gambrel roof was constructed in 1746 when the gables and porch were removed and at the same time the grade of the street was raised considerably. The original lines of the pitch of the roof may yet be seen on the chimney in the attic. The house when owned by Captain Davenport presumably had a cellar under the westerly end, not an unusual arrangement in the early days. The Parson Capen house at Topsfield has a cellar under the parlor which has no connection with the cellar under the kitchen, the latter cellar being only half the size of the room above. Entrance to these cellars formerly was obtained by means of trap doors, one in the floor of the kitchen and one in the parlor floor. Evidently the cellars in the Corwin house were not connected as the mason was to "make steps with stones into the cellar in two places." The underpinning of the house is an unusual feature for the time. The sills of existing houses of that period in the vicinity of Salem rested on stones filled into a trench just outside the cellar walls. In the early days the land about this house was springy, and but a short distance away there was a marshy place in the street that passed in front of the door, which was filled in from time to time and gave trouble to the town authorities for over a century. These conditions may have induced Mr. Corwin to raise the sills of his house and place them on "underpinning."

The ceilings were to be lathed and plastered. Other absolute evidence of plastered ceilings in eastern Massachusetts Bay dwellings of that date is lacking at the present time. It will be noted that the ceilings were to be lathed "betwixt the joists overhead," then daubed with clay and finished with a coating of lime and hair. Lime, at that time, was obtained from the shells of oysters and clams. The earliest evidence of the use of lime rock in this vicinity that the writer has noted is in the inventory of the estate of Jonathan Corwin's father, Captain George Corwin, who died in Salem in 1684.

Sandwich Glass and some other Pressed Glass

By Lenore Wheeler Williams

ANY ONE who has looked into a grandmother's china closet that has remained for many years undisturbed by death or invasion by the "collector" has seen on the top shelf, or perhaps, on the shelf next below, pieces of pressed glass—fruit dishes, deep dishes for berries or desserts, sugar bowls, and cream pitchers, sauce dishes neatly stacked in piles, and back in a corner of the shelf a small stack of cup plates—reminders of the days when it was the fashion to drink tea from the saucer while the cup rested in a "cup plate." Much of this glass came into use less than a hundred years ago, then replacing the more expensive china brought from abroad. It was much esteemed for the intricate patterns impressed on the outer surface of each piece, the many facets brightly reflecting the light and supplying a welcome contrast to the dark blues of the English ware, the browns of the New England potteries, the "block-tin" teapot, or the few remaining pieces of pewter. Before that time table glass of the heavier sort—tumblers, cruets, salts, and plain decanters—had been mainly imported from Germany by the earthenware trade, though some flint glass had been made at South Boston and nearly every old family owned a piece or two of the glass made in Pennsylvania, just before the Revolution, by Stiegel, and brought to Boston by the coasting vessels sailing to and from Philadelphia.

Nearly all of this early pressed glass was made in the town of Sandwich on the south shore of Massachusetts Bay. The company was organized in 1825 and commenced making glass on Independence Day, July 4, 1825. At first all the glass was "blown," but in 1827 a workman in the New England Glass Company at East Cambridge invented a machine for pressing molten glass into iron moulds which was adopted and perfected at the Sandwich works and thereafter practically its entire product was pressed glass until the eighties when machine-blowing was introduced. It is puzzling, sometimes, to find early examples of "pressed glass" whereon appears a pontil mark made when the piece was broken off from the glass-blower's pipe. This is because the earlier specimens were actually blown against and into the moulds before the invention of mechanical pressure.

Blown glass was one of the first manufactures of European settlers in America. Glass beads for the Indian trade were made at Jamestown, Va., as early as 1608. Between 1639 and 1659 glass bottles and hollow ware were being blown at the glass house in Salem, Mass. In 1753 a company of German glass blowers settled in Braintree, Mass., and made bottles and other heavy ware until 1759 when the glass house was destroyed by fire. New Haven, Conn., was making blown glass in 1789 and Temple, N. H., was doing the like about 1780. A works for making crown window glass was established in Boston in 1787, but led a precarious existence until 1803 when an experienced workman from abroad arrived and took charge, and twenty years later "Boston Window Glass" was a

quality of glass known everywhere in the New England States.

The oldest, and for a long time the most successful glass works, was the New England Glass Company located at East Cambridge in November, 1817, at that time succeeding the Porcelain and Glass Manufacturing Company formed in 1811. The New England Glass Company began operations with a six-pot furnace having a capacity of seven hundred pounds to each pot and a working force of forty men. In 1853 the business had increased to five furnaces with ten pots of two thousand pounds each and five hundred workmen. In the same year, 1853, the Boston and Sandwich Glass Company employed an equal number of workmen and produced yearly $600,000 worth of lamps, dishes, cup plates, salt cellars, etc.

In order to understand the process by which glassware is produced it should be borne in mind that previous to 1827 table glass as well as hollow ware—bottles and the like—was made by the pressure of the breath of the glass worker blowing through a long tube. In the first instance, the bubble of molten glass was blown to the desired size, worked into shape and cut off where required. By reheating and attaching to other shapes it was possible to reproduce almost anything in glass.

Another process was moulded glass. Here the workman by means of his breath forced the molten glass into a two-part hollow mould, made of cast iron, frequently cut on the inside with an incised design into which the glass was forced, thereby repeating the design on the sides of the bottle or other utensil. When the glass was sufficiently cool, the two-part mould would be opened and the piece taken out.

By the process of pressing glass the machine holds the mould of the dish, salt cellar, or other object to be made, and a man cuts off and drops into it a lump of red-hot glass while another man pulls the lever that forces the plunger into the mould and so shapes the object. Moulded glass preserves the form of the design on the mould on its interior as well as on its exterior surface. In pressed glass the exterior surface is modelled by the mould, while the interior surface is smooth and is modelled by the plunger. Pressed glass as soon as taken from the mould is exposed to heat so as to melt a thin surface layer and so remove the slightly roughened surface produced by the mould. This was called "fire polishing" and left a smooth, bright surface. In pressed glass the facets being cast instead of cut, the angles are always slightly rounded and the lustre is less. Sometimes, however, the pressed surfaces are heightened by the sharpness of the mould and by cutting them over and polishing by hand so that only the expert can distinguish the article from hand-cut ware. Pressed glass always lacks the "fire polish" of blown glass, but this is partially restored by reheating. The secret of the bright surface on the old Sandwich pressed glass was the use of barytes or "heavy earth" which gave the beautiful silvery tint found in old pressed glass. The New England Glass Company did not use barytes and its glass is dull in comparison with Sandwich glass. Its patterns also were heavy, lacking the lacey quality of early Sandwich.

In the early days of the works the life of a glass blower was short, due to the overheated glass house. It was the invention of the mould machine that made the occupation more healthful.

The fuel for the furnace also had to be carefully controlled. Until the development of the Virginia coal mines wood was used. This was split in equal lengths, with an average diameter of two inches, kiln-dried, and then fed into the furnace, a stick at a time, through a "fire hole." The working spaces above the furnaces were called by the workmen "glory holes." Glass blowers became itinerant and whole "factories" sometimes moved for lack of fuel.

The rapid increase in the production of Sandwich glass has been mentioned. While large quantities were sold in the stores in Boston and in the large towns, a dependable outlet and manner of distribution was the tin peddler's cart—an institution found everywhere about New England. In effect, a huge packing case, usually painted a dark red or yellow and mounted on wheels, with a seat in front for the driver. Long doors lifted on either side and others opened at the back, while piled on top and fastened everywhere on either side, were tubs, pails, clothes baskets, washboards, brooms, mop handles, and wooden ware of all descriptions. Large bags of rags hung behind and filled available space on top. Inside the cart were closely packed all manner of tin and iron ware for the varied use of the countryside and with it a stock of common pottery and pressed glass, the latter usually kept in a capacious box under the driver's seat.

For some time unusual pieces of Sandwich glass have been turning up in Pennsylvania, a puzzling problem until it appeared that this glass had been carried there before 1855 by Quakers who had come to Massachusetts to attend Yearly Meetings and on returning home had carried with them choice examples of glass as presents for their wives.

Probably the best-known form of Sandwich glass at the present time is the cup plate. Previous to about 1830 the dinner sets made in England for the American market included cup plates in accordance with the requirements of the fashion of the time, but the pressed glass cup plates made by the Sandwich Glass Works soon gained such popularity due both to their beauty and their fitness with any china, that soon cup plates were omitted when shipments were made from England. People who could not afford entire dinner sets had previously done without cup plates and the glass cup plate was an inexpensive innovation that became very popular. Some were made in blue, green, amber, and other colors, but the clear glass and opalescent tones were more popular and considered in better taste.

Glass candlesticks are always attractive. Old glass candlesticks are moulded in two sections and fused together. This fusing section varies from one-sixteenth to one-quarter of an inch in thickness and is irregular on different sides of the same candlestick. The mould seams along the side of the candlestick where the sections are joined will be found not to be in continuous perpendicular line. The seam may be in line on one side, but never on both. The side lines on modern moulded candlesticks will be found to be continuous from top to bottom. This test should be applied to all the colored glass candlesticks of the hollow base type that are now appearing in the market.

Another product of the Sandwich Glass Works was the whale oil or lard oil lamp which, by a change of burner

at a later date, could be used for camphine or "burning fluid." The brass burner for the camphine lamp always has an extinguisher hanging from a chain fastened to the collar of the burner. Wick picking was not required with the camphine burner, but "burning fluid," made of alcohol and turpentine, was dangerously explosive and many accidents occurred. Then came kerosene with a round wick, later the flat wick and a deluge of commonplace lamps in great variety.

All pieces of pressed glass with a star (sunburst) in the bottom are decidedly late. The star was invented in England to cover the ground-off pontil on cut glass and was imitated in this country in machine-made pressed glass. As to rarity of colors in Sandwich glass the following are important to collectors: opalescent should not be confused with opaque; amethyst is rarer than dark purple; peacock blue is rarer than dark purple in early types and the reverse in later types; then comes dark amber and rarest of all, opaque jade green.

About twenty years ago there were made in Belgium some little opaque white and colored glass butter plates resembling cup-plates. A few of these have come into the present market. The design in every instance is a rather weak, conventional pattern embossed instead of impressed on the reverse side of the plate. The design does not show at all unless the plate is inverted.

There is no royal road to a certain knowledge of Sandwich glass, but there is a sharpness to the edges, a resonance when struck, an unevenness of surface never found in modern pressed glass. There need be no undue excitement over reproductions appearing on the market from time to time as the necessity of commercializing such products makes them easily distinguishable from the old. All this modern glass is lime glass while the old was lead glass. The former is lifeless and its mould seams are regular and edges smooth; its surface entirely lacking the "molasses-like" quality of old Sandwich.

Editorial Note.—Mrs. Williams writes understandingly on this subject as she is the author of a volume on "Sandwich Glass," 113 pp., including supplement, 26 plates, published in 1922, at 522 Madison Avenue, New York City.

Notes on Wrought-Iron Door Latches

By Henry C. Mercer, Sc.D.

Curator of the Colonial Museum, Doylestown, Pa.

FROM evidence recently gathered in many old houses in Pennsylvania and a few in New England, it appears that the hardware used by house builders, until about 1830, in both districts, is the same. If so, the following notes on wrought-iron door latches may be of interest, and any criticisms or corrections upon the statements made will be welcomed by the writer.

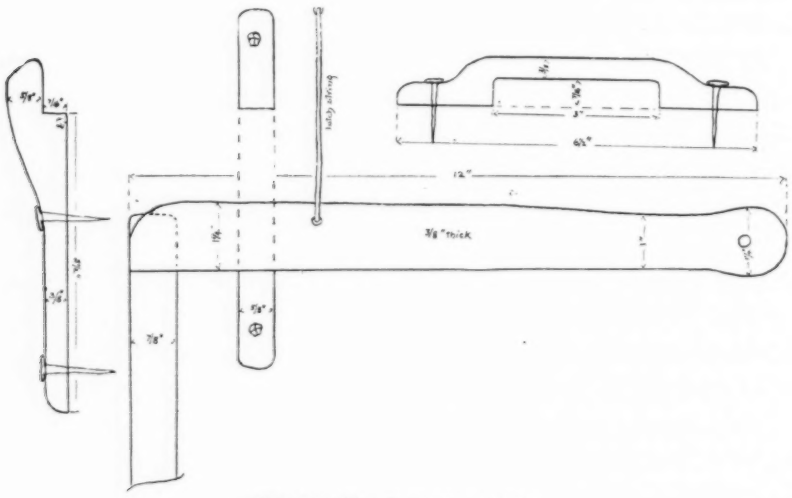
Wooden door latches of the old English type, namely a wooden bar falling into a notch or catch on the door jamb and pulled up by a string passed through a hole in the door, appear often in Pennsylvania in houses of the eighteenth century, some of which houses have been found dated, by wall plates, viz.: 1763, 1767, 1772, etc. All the latches seen by the writer were found on inner and more frequently on stair doors. Many, replaced by later latches, were evidenced only by their marks. The ancient strings were gone. Where strings were found they had replaced old ones. On outer doors, according to tradition and documentary evidence these strings, not knotted or toggled, and left "hanging out," in colloquial parlance, by hospitable men, were pulled in at night.*

On the other hand, wrought-iron door latches appear abundantly in the late seventeenth and early eighteenth centuries. If examined as to the *grasp; cusp*, or grasp-plate; *lift*, rod with thumb-piece penetrating the door; *bar* raised by the lift; *staple*, holding the bar; and *catch*, shaped like the figure four and driven into the door jamb; these old latches vary considerably in construction. They may be reasonably classified as follows:

Class I. For Outer Doors, Public Buildings, etc. These latches are to be distinguished from those following as Class II, by their larger size and greatly varied ornamentation of the cusps, rather than by their construction. Some of them measure about eighteen inches over the grasp from tip to tip of the cusps. Some of them show the lift swiveled through a slot just under the cusp. In some, the lift passes through a hole in the cusp without a swivel, being held in place by a notch or swelling or down-twisted slit (see figure A). The decoration of the cusps varies with the fancy of the smith and we have as yet found no method of dating these locally made latches between 1700 and 1835, some of the later ones appearing as ornate, massive, primitive, etc., as the old ones. Still, there is this exception. The lifts are all straight before about 1800 and those with original curved lifts should therefore be later than that date. The first wrought-iron door latch with curved lift found by the writer is of date 1803.

Class II. For Inner Doors (see Figure A). These latches resemble Class

* Wooden latches also were commonly used in New England in the early days and on the outside door the catch was generally made by notching out the door post so that the latch fell into this notch when the door was closed and was held in position by the shoulder of the notch. The wooden latches that have survived vary greatly in workmanship and proportion in accordance with the taste and skill of the men who made them.—G. F. Dow.



Wooden Latch of about 1710

FOUND IN THE FRENCH-ANDREWS HOUSE, TOPSFIELD

I in construction, but in Pennsylvania they are much lighter and appear not with ornate but with plain and generally triangular cusps. As before, the lifts are straight and the thumb-press flat and not saucered until about 1800. No doubt swivel-lift latches were in use in England before the Colonies were settled. Nevertheless, most of these latches of Class II show perforated cusps and not swivel-lifts, and the swivel-lift seems to grow rarer as we go backward from 1750 into the earlier eighteenth century. The catch, for Class I and Class II, had frequently a brace beneath it which was sometimes twisted into a "rat tail" ending in a nail hole. In such cases the latch was probably locally made and not imported.

CLASS III. FOR INNER HOUSE DOORS (bean cusp, swivel lift, thumb latch, see Figure B). The evidence thus far indicates that this remarkable type of latch, easily distinguished by its fixed form of cusp, from the other two classes of locally made latches above described, was not home-made, but imported from England and scattered over the Colonies in large numbers before the Revolution; also, that it continued in use as perhaps the cheapest iron door latch obtainable until about the year 1820. The size is generally about seven to eight inches along the grasp from end to end of the cusps. The lift is always straight and the grasp flat. The thumb-piece is flat and the cusp, of a stereotyped ovate shape, resembles the outline of a lima bean. Further evidence is needed to establish closely the date of its first introduction. As yet the writer has not been able to date any example earlier than 1750.

In general, the lifts of all wrought-iron latches of the three types above

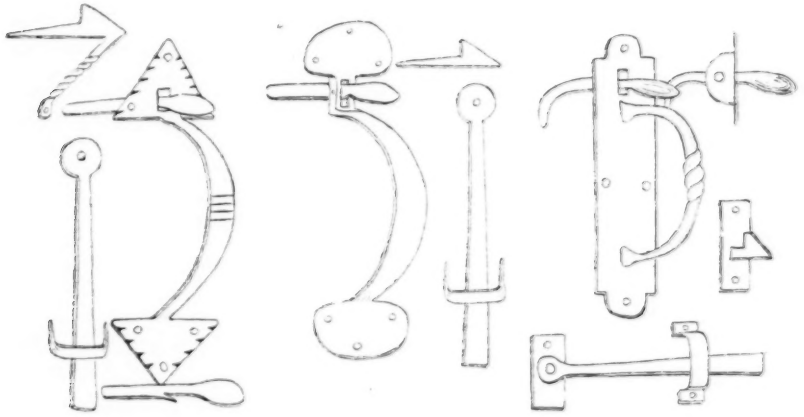


FIG. A, CLASS I FIG. B, CLASS III FIG. C, NORFOLK LATCH

Types of Wrought-Iron Door Latches

noted are straight until about 1800. Sometimes it appears that their lifts have been altered early in the nineteenth century by blacksmiths who have occasionally hammered them into very thin, sharp, dangerously pointed, curved lifts without welding on fresh iron. Where these or other latches have replaced older latches on old doors, nail or screw holes, or lift holes or catch marks or rubbed surfaces indicate the fact.

The Norfolk latch, so called in Pennsylvania hardware store books of the early nineteenth century (see Figure C), was imported from England and was in common use both for inner and outer doors.

The English name, now probably obsolete, is casually applied to an illustration of one side of a latch of this type under Figure XXXIV in "English Metal Work," 93 drawings by William Twopenny, with preface by Lawrence Binyon, London, 1904, and the latch is poorly described in "The Engineers' and Mechanics' Encyclopaedia," by Luke Hebert, London 1839, article "Latch."

It first appears about the year 1800 and until about 1810 was made with a straight lift. The lifts are also always swiveled. This latch is found after about 1810 with both straight and curved lifts, and sometimes it shows a knob on the bar. The grasp is riveted to a plate or escutcheon of sheet iron as is also the end of the bar and sometimes, after about 1825, the catch. The Norfolk latch was in most common use in the 1830's superseding the wrought-iron latches of Classes I, II, and III above described and yielded after 1840 to the cast-iron latch.

NOTE.—The earliest known form of the wrought-iron latch commonly used in New England has triangular cusps as described above, which are frequently found with a crude form of notched decoration on either side made with a file. The upper cusp is per-

forated for the thumb-lift which passes through the door and is straight on the other side of the door. The thumb-lift of this latch is held in place by means of a notch or slit on the under side (see illustration). The grasp of this latch is usually flat, having its greatest width about halfway between the upper and lower cusp, and sometimes it is decorated by incised cross-lines. This type of latch was used for both inside and outside doors and varied in size according to need. One example of the larger size is known having a round handle and near the larger end of the bar instead of a knob there is a flat thumb-piece made by coiling a small rod into a spiral. Usually this type of latch bar is without any form of knob.

Doubtless the larger number of iron door latches, in use in the Colonies in the early days, were made by local blacksmiths. A skilled workman today finds no difficulty in reproducing one of the old patterns, and as for the matter of suitable iron, it is known that bars and rods of Swedish iron were being brought over at all times in quantity sufficient to supply all needs. However that may be, it is probable that the English merchants who were shipping to the Colonies a great variety of hardware and tools also included in their invoices a stock of door latches as well as locks, hinges, etc. In the inventory of the stock of hardware in the shop of George Corwin at Salem, Mass. made in 1684, is listed, "1 doz. latches & katches, 6s. 6d.," together with a great variety of stock locks, spring locks, warded locks, plain cupboard locks, outside box locks, padlocks, etc. "Brass knob'd Latches for Doors" were advertised for sale at auction in Boston, in the *Boston News-Letter* of August 16, 1744. Mary Jackson and Son kept a hardware store in Boston and on May 15, 1760, advertised door latches, H and HL hinges, stock locks, egg knob locks, and other door locks. In July of the same year, Edward Blanchard, at his shop in Union Street, Boston, near the Conduit, advertised, "Latches of all sorts, locks, and hinges." In the December 25, 1760, issue of the *News-Letter* were advertised for sale, "Nails, locks, hinges, and all sorts of carpenters' tools," together with a great variety of other articles just imported in the ship *Jupiter*, from London, by Capt. Samuel Bull." Imported brass knob spring latches and brass box latches were in use before 1800 in some of the best houses. The earthenware door knob came into general use between 1840 and 1850. A finely finished pottery knob of mottled brown color was made about 1850 at Bennington, Vermont. —G. F. Dow.

House Furnishings in Salem in 1685

Communicated by George Francis Dow

CAPTAIN George Corwin died in Salem in 1685. He arrived in 1638 and early became a ship-builder and ship-owner and was engaged in commerce all his life. In a shop near his house he sold in quantities both large and small the various necessities and luxuries brought from England that were required by the community. Judging from the inventory of the contents of his shop at the time of his death he may be described as carrying on a drygoods and hardware business. He was often engaged in public affairs and was captain of a troop of horse and representative to the Great and General Court. He married, first, the widow of John White, and, second, a daughter of Governor Winslow of the Plymouth Colony. Captain Corwin, therefore, may be recognized as a well-to-do merchant of his time and accordingly it is likely that his house would be furnished in a manner befitting his estate. The inventory, taken room by room, is dated January 30, 1684–85:

Dwelling house & land with the out housing & fence, &c., 400li.; . . . 620 oz. 7/8 plate at 6s. 8d., 206li. 19s. 2d.; 1 Silver hat band & 6 Spones, 1li. 10s. 5d.; 1 watch with a stard case, 1 watch with a Silver case, 5li.; 1 Silver case & doctors Instruments, 5li.; 1 Plate hilt rapier, 4li. 10s.; 1 Two edged Sword, 1li.; 1 Silver headed cane, 5s. . . .

In the Old Hall

9 turky worke chaires without backs, 2li. 5s.; 4 ditto with Backs, 1li. 12s.; 6 low Turky worke dito with Backs, 2li. 8s.; 2 Tables, 20s.; 1 ditto, 5s.; 1 Carpet, 15s.; 1 pr. large brase Andirons, 1li. 10s.; 1 large looking Glase & brases, 2li. 5s.; 3 Curtaine rods & Curtains for windows, 15s.; 2 Candle sticks, 5s.; 1 Glase Globe, 1s.

In the Red Chamber

8 Red branched chaires with Covers, 6li. 8s.; 1 Small table, 1 Red carpet, 10s.; 2 Curtaine rods & window Curtaines, 7s.; 1 Scritore & frame, 1li. 10s.; Trunks, 15s.; 1 old Cuberd & Red cloth, 6s.; 1 pr. brase Andirons, 1 back, 1 pr. Tongs, 10s.; 1 looking glase, 6s.; 1 large white Quilt, 2li.; 1 ditto, 1li. 10s.; 1 ditto, 1li.; 1 pr. Shetts, 1li.; 1pr. ditto, 1li.; (also 17 other pairs); 17 Napkins, 1 large table cloth & a Towell all of Damaske, 4li.; 9 diaper Napkins & 1 Table cloth, 15s.; (also 5 other sets of napkins and table cloths); 2 pillowbers, 5s.; 1 Cuberd Cloth 5s.; 1 Calico Counter pain, 8s.; 18 pilobers & Napkins, 15s.; 4 towells & a cuberd Cloth, 10s.; 1 Child's Bed, 1s.; 1 Red Cushion, 1s.

In the Two Closets Adjoyning

10 doz. Erth. ware, 15 large, 33 Small tins pans for Suger Cakes, 16 qt. botles, 3 Erthen pots, 3 long mum Glases, 2li. 10s.

In the Glase Chamber

1 bed sted & apurtenances, 1li.; 1 fether bed, bolster & 2 pillows, 4li. 10s.; 1 pr. Curtains & Valients, 2li. 10s.; 1 red Ruge, 8s.; 1 large White blanket, 8s.; 1 Stript blanket, 3s.; 1 Silke blanket, 12s.; 1 large Stript blanket, 8s.; 1 Small blanket, 4s.; 1 pr. shettes, 14s.; 2 pillowbers, 2s.; 6 parogon Chaires, 3li.; 2 longe Stooles, 1li.; 2 Stands, 8s.; 1 Table, 1 linsy carpet, 10s.; 1 Calico carpet, 3s.; 1 looking glase, 7s.; 1 pomader basket, 10s.; 1 ouald fine wicker basket, 3s.; 1 painted Couberd Cloth, 3s.; 1 Glase frame for Glase worke, 1li.; 3 Curtain rods & window Curtains, 10s.; 1 pr. Andirons with brases, 12s.; 1 pr. brase fire pan & Tongs, 8s.

In the Corner Chamber

1 bedsted, 10s.; 2 ruges, 1li. 12s.; 1 pr. Curtains & Valients & Rods, 2li.; 1 Grene Counter paine, 5s.; 1 pr. Sheets, 12s.; 1 bolster & Pillow, 1li.; 1 wainscot Chest, 10s.; 1 Table & 1 Grene Carpet, 12s.; (various pieces of fabrics); 1 pr. Red weo. stockings, 1s. 6d.; 2 old Chaires, 2s.; 1 bundle of Remnants, 1s.

In the Hall Chamber

1 bed Sted, 5s.; 1 pr. Red Curtaines & Valients, 2li. 10s.; 2 Ruges, 16s.; 1 pr. Shetts, 10s.; 1 pillow, 5s.; 1 flock bed & 1 fether bolster, 16s.; 2 Ruges, 12s.; 1 Trundle bedsted & Curtaine rods, 7s.; 4 Trunks, 1li.; 1 Chist drawers & 1 Carpet, 10s.; 1 Table & 1 Carpet, 8s.; 1 looking Glase 5s.; 1 Curtaine Rod & window Curtaine, 3s.; 2 pr. white Calico Curtaines, Valients, tester Clothes & 6 Covers for Chaires, 2li.5s.; 14 old Napkins 10s. 6d.; 19 new diaper small ditto, 14s.3d.; 2 Calico Side bord Clothes, 6s.; 3 Calico ditto, 6s.; 12 towells, 6s.; more 35 diaper & other Napkins, 1li. 6s. 3d.; 30 Table Clothes, 3li. 13s.

Wareing Clothes

1 Troping Scarfe & hat band, 1li. 10s.; 1 Cloake, 2li.; 1 Cloth Coat with Silver lace, 2li.; 1 Camlet Coate, 15s.; 1 old bla. farenden Sute, 1li.; 1 black Cloake, 2li.; 1 velvet Coate, 2li. 10s.; 1 Tabey dublet, 5s.; 1 old fashioned duch Sattin dublet, 15s.; 1 black Grogrin Cloake, 1li. 10s.; 3 Quilts, 3s.; 1 hatt, 15s.; 1 pr. Golden Topt. Gloues, 10s.; 1 pr. Imbroidred ditto, 8s.; 1 pr. bl. fringed Gloues, 3s.; 1 pr. bl. & Gold fringed ditto, 3s.; 1 pr. new Gloues, 2s.; 3 pr. old Silke Stockings, 8s.; 2 belts and 1 Girdle, 2li.; 1 yd. 3/4 persian Silke, 9s. 7 1/2d.

In the Counting House & Entry

1 Table, 5s.; 1 Carpet, 10s.; 1 Chaire, 4s.; 1 desk & Cuberd, 5s.; 1 pr. bandelers, 3s.; seling wax, 3s.; 1 Cushian, 6d.; 3 flaskets & basketts, 6s.; 1 Iron bound Chist, 5s.; 1 dozn pins, 9s.; 12 books Carell upon Jobe, 1 Grt. bible & 1 Psalme Booke, 3li.; 1 booke Markham's Gramer, 2s.; . . . ; 1 Inkhorne, 6d.; 1 Caine, 3s.; 1 Turned Stick, 2s. 5d.; 1 Rapier Tipt with Silver, 15s.; 4 musketts, 2li.; 1 pr. pistolls & holsters, 1 plush Sadle layed with Silver lace & Sadle Cloth, 5li.; 1 Caduco box, 2s.; 1 buff belt with Silver buckles, 1li.; 2 Old bells, 2s.

In the Hall

1 Looking Glase, 7s.; 3 Tables, 1li. 2s.; 1 Turky worke Carpet, 1li. 5s.; 8 leather Chaires, 2li.; 5 Stra. bottomed Chaires, 5s.; 1 old wicker Chaire, 2s.; 1 Napkin Presse, 1li. 10s.; 1 Glase Case, 6s.; 1 Clocke, 2li.; 1 Scriture or Spice box, 6s.; 1 Screne with 5 leaves & Covering, 15s.; 1 old small Turky worke Carpet, 3s.; 1 Armed Chaire, 2s.; 1 Stand, 1s. 6d.; 1 Great Candlestick, 1li.; 1 pr. Great Dogs & 1 Iron Back, 2li. 5s.; 5 Cushians, 1li.; 1 Window Curtaine & rod, 6s.; 1 pr. Tongs, Shoule fire & small Tongs & Toster, 7s.; Glases in the Glase case, 5s.

In the Maides Chamber

1 bed & bolster, 3li.; 1 bedsted, 2s.; 1 new Bed & Case, 5li.; 1 Cushian & 2 Stoole Covers, 3s.; 1 pillion & Cloth, 1li.; 1 pr. old Shetts, 4s.; 1 pr. new Shetts, 1li. 2s.; 14 Shetts, 5li.; 1 Table Cloth, 3s.; 1 wainscot chist, 5s.; 2 Cotton Ironning Clothes, 3s.; 1 Calico Cuberd Cloth, 1s. 6d.; Starch & a bage, 2s.; 2 boxes, 2s.; 1 Rat eaten Carpet, 5s.; 1 old Bed Tick, 7s.; 1 pr. old Stript Curtaines & Carpets, 8s.; 1 Chist, 4s.; 1 Small brase Ketle tined, 6s.; 1 lanthorne, 5s.; 1 Calender & 1 plate, 2s.; 1 Wooden Voider, 1s. 6d.; 1 bird Cage, 2s.

In the Garretts

1 Sadle, bridle & brest plate, 1li. 5s.; 1 Candlebox, &c., 2s.; 1 pillion & cloth, 5s.; 1 old port mantle, 1s.; 2 Childrens blankets, 10s.; 1 Carpet 8s.; 1 wainscot chist, 5s.; 1 pin chist, 2s. 6d.; gloves & some lumber, 5s.; 2 old Ruge, 3s.; 1 hamaker, 5s.; about 100li. hogs & beffe Suet, 16s. 8d.; meale Troues, &c., 6s.; old bed steds, 10s.; old cask, 5s.

In the Entry Below

1 Round Table & 1 Gren Carpet, 15s.; 2 Great Chaires & 4 high Chaires, 15s.; 1 Cuberd & cuberd Cloth, 8s.

In the Closet

Erthen ware & a Glase botle, 5s.; 1 parcell of honey, 5s.

In the Peuter Rome

4 boles, 1 Tray & Erth. Ware, 10s.; 1 limebeck & 1 Iron pott, 2li.; a percell of old Iron, 5s.; 1 large defective driping pan, 2s. 6d.; 4 trayes, 1 platter, 2s.; Erthen ware, 18d.; 1 leather Jack.

In the Kitchen

7 Spitts, 1li. 5s.; 2 Racks, 1li.; 1 Jack & waite, 12s.; 2 Iron potts & 2 pr. pot hooks, 1li.; 4 tramels & 1 Iron barr, 15s.; 1 pr. Iron doges, 10s.; 2 fenders, 4s.; 1 pr. la. Tongse, 4s.; 1 Iron driping pan, 3s.; 1 Iron back, 1li.; 1 Iron Ketle, 6s.; 4 box Irons, 8s.; 5 old Iron pots, 1li. 4s.; 1 pr. Fetters, 3s.; 2 Fring pans, 5s.; 3 Grid. Irons, 1 pr. pot hookes & treuet, 7s.; 1 Slut or larance, 1s.; 1 Cleuer & a shreding knife, 4s.; a hooke & Iron Squers, 2s.; 1 Chafeing Dish, 1s. 6d.; 1 pr. Bellows, 1s. 6d.; 1 warmeing pan, 2s.; 38 pls. Tin Ware, 1s. 4d.; 2 Iron Candlesticks & a toster, 5s.; 2 tables, 5s.; 4 old chaires, 2s.; Erthen ware, 6s.; 453li. peuter of all Sorts at 12d., 22li. 13s.; 24li. brase in Small ware at 20d., 2li.; 1 Coper Ketle, wt. 30li., 3li.; 2 brase Ketles, wt. 57li., 2 li. 17s.; 1 brase Stew pan, 6s.; 3 bell mettle Skilets, wt. 25li., 1li. 5s; 1 payle, 1 bole & other wood. lumber, 5s.; 2 Cases & 7 knives, 12s.; 1 Slick Stone, 1s. 6d.

In the Wash House

1 Peuter Still, 10s.; 1 Coper, 4li.; tubes, a Table & lumber, 5s.; 1 pr. Andirons & Iron rake, &c., 5s.

In the Seller Under the House

Old Caske, 1li.; 24 qt. Jugs, 4s.; 24 Glase botles, 5s. 6d.; 4 Jares, 4s.; 1 Erth. pot, 1s.; 44li. Castle Sope, 1li. 2s.

In the Closet of the Kitchen Chamber

43 pls. Erthen ware, 7s 2d.; 19 Glase cups & Small botles, 2s.; 1 pr Shouse, 4s.; 5 qt. botles, 15d.; 1 Stone Juge, 2s.; 3 woden boxes, 1s.; 1 Tin Candlestick, 1s.; 1 Cap for a Clock of belmetle, 2s.

In the Kitchen Chamber

1 large Scritore, 5li.; 1 bedsted & Teaster, 1li.; 1 fether bed & bolster cased & 2 pillows, 6li. 10s.; 1 pr. Sad Colored Curtaines & valients & counter paine & rods, 3li.; 1 worsted Stript Ruge 3li.; 2 pillowbers, 2s.; 1 pr. blanketts, 1li.; 1 pr. Shetts, 1li.; 1 bedsted & Teaster & head peice, 1li.; 1 fether bed & bolster cased & 2 pillows, 4li.; 1 pr. Red Serge Curtains, valients & Rods, 3li. 10s.; 1 Quilt of Calico Colored & Flowered, 1li. 10s., 1 Red Ruge, 10s.; 3 blanketts, 1li.; 1 Pallet bedsted, Teaster & hed peice, 1li.; 1 fether bed & bolster, 1 pillow, 3li. 10s.; 2 Curtaines & Small Valients, 15s.; 2 Coverleds, 1li. 12s.; 1 pr. blanketts, 1li.; 1 shett, 5s.; 1 Stoole, 1s.; 7 Chaires Sad Colored & 1 great Chaire, 1li. 12s.; 1 Table with a drawer, 8s.; 2 Stands, 4s., 1 Close Stoole, 6s.; 8 Window Curtaines & 4 Rods, 16s.; 1 looking Glase & brases, 1li. 5s.; 1 Chist Drawers, 25s. & Cloth, 4s., 2 pr. black & 1 pr. Speckled Stockings, 12s.; 4 pr. old Stockings, 4s.; 1 pr. andirons with brases, 10s.; 1 pr. tongs & fire pan, 4s.; 1 back, 12s.; 1 Round fender, 5s.; 1 pr. bellows, 1s. 6d.; 1 Japan Trunke, 8d.; 5 neckclothe, 3s.; 4 night caps, 5s.; 17 bands, 8s. 6d.; 2 pocket hanchesters, 1s.; 1 pr. Gloves, 1s.; 3 fustian wescoats, 6s.; 3 pr. dito drawers, 8s.; 4 pr. holland drawers, 10s.; 6 Shirts, 1li. 12s.

—*Essex County Quarterly Court Files*, Vol. 44, leaf 95.

Notes and Gleanings

BARKING, ENGLAND, COURT HOUSE

The London Survey Committee has sent a circular letter to its members calling attention to the proposed destruction of the ancient Court House and Market Hall at Barking, near London, a building erected at the order of Queen Elizabeth and now in need of repairs. The local government has refused to spend public money on the structure because of more pressing needs brought about by "heavy problems of poverty and unemployment."

"The Court House, the fine old timbers of which are in excellent preservation, is a valuable example of this type of building and not less so because of its nearness to London. Its dimensions are approximately seventy-two feet by twenty-two feet. On the ground floor is an open market space, the superstructure being carried on arched beams, with a room at one end and an oak stair at the other. The Hall (thirty-seven feet by twenty-two feet) and the Justice's Chamber occupy the first floor, and in the roof is a room (fifty-seven feet by fourteen feet) which was formerly used as a schoolroom. Apart from the delightful architectural features of this Elizabethan building, it is obvious that a structure of similar size would cost a large sum to erect, and yet not more than £500 is needed to reinstate it to its ancient beauty. The building is not in the way of traffic and it seems incredible that its thoughtless removal should be permitted."

The Appeal is signed by officers of the London Survey Committee, the Essex Archaeological Society, and the Society for the Protection of Ancient Buildings. Subscriptions may be sent to Mr. Percy Lovell, Secretary to the London Survey Committee, 27, Abington Street, London, S. W. 1, England.

FAYERWEATHER COAT OF ARMS

Since the appearance in our July issue of the article on the Fayerweather Coat of Arms presented to the Society by Mrs. Cutter and Mrs. Bradbury, interesting letters on the subject have been written by Mr. George A. Moriarty and Dr. Howard M. Buck. Both writers favor calling this beautiful piece of carving an achievement rather than a hatchment, basing their preference on the lack of evidence of mourning.

Mr. Bolton in his article, which he was asked to make brief, made no mention of the fact that Burke gives Payne of Midlow, St. Neots, Huntingdonshire, the same Coat of Arms, with this crest. "In grass vert an otter pass. or, in the mouth a fish ar." The crest represented in our wood-carving shows a beaver, natural, represented accurately in every respect excepting the teeth, and there is no "grass vert."

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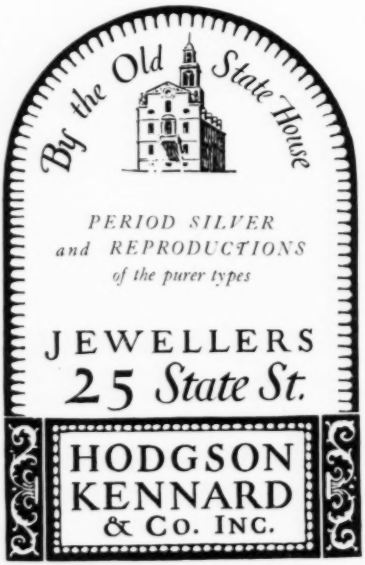

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In Our Antique Room

Old Patchwork Quilts

THERE are ever so many of them here in an old blanket chest of "punkin" pine. All are hand-quilted, of course, and the color combinations are as varied as any we have ever seen. One in particular shows a Turkey-red design on creamy, unbleached cotton, and is priced but eighteen dollars. Another shows blue with touches of orange on a cream ground, and is forty-eight dollars; a third is lilac with buttercup yellow, backed with a glorious printed calico of mauve-gray.

Tufted bedspreads, too, are found in the old chest, and they are priced at thirty-five dollars. Several of the almost unobtainable patterns may be found, too.

Just now we are showing a wonderful collection of old Sandwich Glass, in white and colors, that we shall be very proud to show you soon.

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